

AN INVESTIGATION INTO THE EFFECTS  
OF AN ART MINISTRY ON  
PEOPLE WITH DEMENTIA

Robert R. Tyndall

B.S./Aeronautical Engineering, Rensselaer Polytechnic Institute, 1955  
B.A./Religion, Wright State University, 1998  
M.Div., Bethany Theological Seminary, 2003

Mentor  
Richard L. Haid, Ph.D.

A FINAL PROJECT DOCUMENT SUBMITTED TO  
THE DOCTORAL STUDIES COMMITTEE  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF DOCTOR OF MINISTRY

UNITED THEOLOGICAL SEMINARY  
TROTWOOD, OHIO  
December 2006

**United Theological Seminary  
Dayton, Ohio**

**Faculty Approval Page  
Doctor of Ministry Project Document**

**AN INVESTIGATION INTO THE EFFECTS  
OF AN ART MINISTRY ON  
PEOPLE WITH DEMENTIA**

by

**Robert R. Tyndall**

**United Theological Seminary, 2006**

**Mentor**

**Richard L. Haid, Ph.D.**

Date: \_\_\_\_\_

Approved:

\_\_\_\_\_  
Mentor

\_\_\_\_\_  
Dean, Doctoral Studies



## CONTENTS

|   |      |
|---|------|
| ABSTRACT.....                                     | vi   |
| ACKNOWLEDGEMENTS.....                             | vii  |
| PREFACE.....                                      | viii |
| DEDICATION.....                                   | ix   |
| ABBREVIATIONS.....                                | x    |
| INTRODUCTION.....                                 | 1    |
| Description of Project                            |      |
| Overview of Chapters                              |      |
| Chapter   |      |
| 1. MINISTRY FOCUS.....                            | 4    |
| The Researcher's Spiritual Pilgrimage             |      |
| Context Basis                                     |      |
| The Conjunction of the Researcher and the Context |      |
| The Problem Statement                             |      |
| Synergistic Considerations                        |      |
| 2. STATE OF THE ART IN THIS MINISTRY FOCUS.....   | 17   |
| 3. FOUNDATIONS.....                               | 24   |
| Introduction                                      |      |
| Theoretical Foundations                           |      |
| General   |      |
| Biblical Foundations                              |      |
| Historical Foundations                            |      |

|    |  |    |
|----|--|----|
|    | Theological Foundations                    |    |
| 4. | METHODOLOGY.....                           | 35 |
|    | Approach                                   |    |
|    | Proposed Hypothesis                        |    |
|    | Research Methods Employed                  |    |
|    | Time Frame                                 |    |
| 5. | FIELD EXPERIENCE.....                      | 40 |
|    | Introduction                               |    |
|    | General Comments on the Art Effort         |    |
|    | Narrative Discussion                       |    |
| 6. | REFLECTIONS, SUMMARY, AND CONCLUSIONS..... | 45 |
|    | Reflections on Field Experience            |    |
|    | Placebo Effect                             |    |
|    | Observations, Insights and Findings        |    |
|    | Concluding Remarks Concerning Future Plans |    |
|    | Strengths                                  |    |
|    | Limitations                                |    |
|    | Concluding Remarks                         |    |

## Appendix

|    |  |    |
|----|--|----|
| A. | JOURNAL OF FIELD EXPERIENCE.....         | 55 |
| B. | EVALUATION CRITERIA AND DEFINITIONS..... | 72 |
| C. | SAMPLE EVALUATION SHEETS.....            | 74 |
| D. | QUESTIONS FOR ART PARTICIPANTS.....      | 77 |
| E. | QUESTIONS FOR FAMILIES.....              | 79 |

|                   |                                   |     |
|-------------------|-----------------------------------|-----|
| F.                | QUESTIONS FOR STAFF.....          | 81  |
| G.                | PEER OBSERVATION.....             | 83  |
| H.                | DAILY PROCEDURE.....              | 87  |
| I.                | FAMILY PERMISSION LETTER.....     | 89  |
| J.                | PARTICIPANT RATINGS.....          | 91  |
| K.                | DEFINITIONS.....                  | 93  |
| L.                | SAMPLE PARTICIPANT PAINTINGS..... | 95  |
| BIBLIOGRAPHY..... |                                   | 101 |

**ABSTRACT**

AN INVESTIGATION INTO THE EFFECTS  
OF AN ART MINISTRY ON  
PEOPLE WITH DEMENTIA

by

Robert R. Tyndall

United Theological Seminary, 2006

Mentor

Richard L. Haid, Ph.D.

The researcher's overall focus was to perform an art ministry involving disabled adults who attend Adult Day Services at the Otterbein Retirement Community, Lebanon, Ohio. The goal was to improve the quality of "spiritual" life of the participants through a primary focus of "spiritual painting" accompanied by prayer, meditation, and Biblical story reading. Most of the participants suffered from either or both mental and physical disability. Even though normal communication and activity participation was somewhat limited, meaningful qualitative and quantitative assessments were obtained. Results indicated positive trends in increased feelings of peace, joy, self-worth, focusing ability, pride and contentment for art participants.

## ACKNOWLEDGEMENTS

The researcher would like to recognize and thank his Mentor, Dr. Richard Haid, for the expertise and guidance provided during the course of this effort, and recognize and thank his Professional and Context Associates for their patience, perseverance and diligence, especially during the ten-week intensive investigation February to April 2006. Special thanks is also due to Dr. David Rusk, who served as Mentor during the initial phases of this D.Min. effort, and Rev. Daniel Flory, now deceased, who served as a valuable Professional Associate up to August 2006. He would also like to acknowledge all of the Adult Daily Services' artist-participants and their families for their patience, understanding, and continual creative inspiration which set examples for all to emulate. Lastly, the researcher would like to acknowledge the patience, diligence, helpful criticism and timely suggestions of his wife, Mary, during this effort.



## **PREFACE**

A ten-week exploratory investigation was undertaken from February to April 2006 to ascertain the effect that creative artwork has on the spiritual quality of life of individuals who suffer from dementia in some degree. This was performed in the Adult Day Services unit of the Otterbein Retirement Home in Lebanon, Ohio, and involved nine individual participants. The researcher relied upon recorded observations of the Adult Day Services staff. The resulting data, by its nature, was necessarily qualitative, but was quantified by virtue of a rating procedure. Most of the results indicated a positive change when rating such factors as happiness, confidence, focusing ability, self-esteem, pride, pleasure and agreeableness. This effort is easily transportable, duplicatable, and lends itself to many appropriate, similar facilities.

The researcher has been visiting and working with the participants of ADS since commencing his D.Min. effort in August 2004. He has been actively engaged in almost all of their activities, including artwork, and such things as exercise, bingo, word games, corn ball, bowling, hitting balloons, etc. He has also played his trumpet with a visiting piano player as well as solo, engaged in Bible study, inspirational reading, said grace prior to most meals, prayed for the people individually and collectively, and served communion a number of times. All this has served to allow the researcher to better know all the people, to establish rapport and camaraderie, and establish trust and familiarity. It is believed by the researcher that those efforts tended to lay the ground work for the more intense art effort which this document covers.

## DEDICATION

This document is dedicated to all those who made this D.Min. effort possible at the Otterbein Retirement Home, Lebanon, Ohio, and specific helpful people within United Theological Seminary, Good Samaritan Hospital, and Wright State University, all in Dayton, Ohio. It is especially dedicated to his wife, Mary, for her diligence, patience, understanding, and timeless support in reviewing manuscripts, providing timely advice and comments, providing compassion and consolation when needed, and participating with the researcher in some of the daily efforts. It is also dedicated to God, the Highest and Most Supreme Wisdom, without whose guidance this effort would not have been made manifest.

## **ABBREVIATIONS**

|        |   |
|--------|---|
| ADL    | - Activities of Daily Living  |
| ADS    | - Adult Day Services  |
| AOPHA  | - Association of Philanthropic Homes, Housing and Services for<br>the Aging |
| APRN   | - Advanced Practice Registered Nurse  |
| D.Min. | - Doctor of Ministry  |
| M.Div. | - Master of Divinity  |
| M.S.N. | - Master of Science in Nursing  |
| Ph.D.  | - Doctor of Philosophy  |
| QOL    | - Quality of Life   |
| R.N.   | - Registered Nurse  |
| U.T.S. | - United Theological Seminary   |

## **INTRODUCTION**

### **Description of Project**

Ministry can be challenging, especially when it involves visiting and intimately mingling with people with geriatric and gerontological concerns. Such is the case with attendees (or participants) of this researcher's selected context, the Adult Day Services (ADS) unit of the Otterbein Retirement Home, which is just outside Lebanon, Ohio. Adult Day Services provides care during daytime hours from approximately 7 a.m. to 5 p.m., five days a week, for those people suffering to one extent or other from forms of dementia, including Alzheimer's' disease, coupled, in some cases, with physical disability. This care is provided to allow families and care-givers to tend to other business, such as jobs, necessary shopping, etc., and afford them an opportunity for respite. Dementia is usually not considered a specific disease, but a collection of disorders which affect the functions of the brain and impede normal activities, memory, emotional control, and communication. Alzheimer's is a specific form of dementia that gradually destroys brain cells and affects mental functioning. It cannot usually be diagnosed until an autopsy is performed upon death of the individual. These ailments do not seem to be symptomatic of particularly old people. The people who exhibit these characteristics in ADS range in age from the late fifties to over one hundred and one years. Almost all are believed to be suffering from Alzheimer's, from one extent to another.

The researcher's focus was primarily concerning how a creative endeavor such as artwork, coupled with spiritual considerations, impact a person so as to have a positive

effect, at least temporarily, on the person's quality of life. Specifically, this artwork involved that which the researcher calls "spiritual painting", which can be loosely defined as artwork performed under the guidance of God (see Appendix C).

The researcher has a passionate and great empathetic interest concerning being God's servant in helping all people, especially the elderly, achieve their maximum potential and improve their overall quality of life. He desires to help people recognize and embody God's wholeness and love in their lives through spiritual, creative, and inspiring activities. Working with the elderly in the area of art allows the researcher to express himself in his life-long interest in art while performing ministry to people. The researcher drew and painted pictures as far as he can remember - to the third grade of primary school, and has continued working throughout his life, on a part-time basis, in all art media. He had received numerous awards from first place in a Hallowe'en window painting contest in high school, various awards and honors in other art exhibits, has designed school year book covers, and has been commissioned to paint everything from portraits, landscapes and murals to signs of all sizes and shapes.

### **Overview of Chapters**

Chapter One presents a spiritual autobiography of the researcher, tells how the researcher's spiritual life's story meshes with the selected context, and discusses the context itself. Chapter Two presents the most current research programs representative of the state-of-the-art and the effects of the arts on well-being and quality of life of the elderly. Chapter Three indicates the theological, Biblical, historical and other foundations applicable to this program's focus and how they center upon the elderly. Chapter Four presents the methodology employed in field research. It shows how qualitative assessment of participants' emotional and psychological states can be converted into

quantitative information to yield important trends. Chapter Five discusses the actual field experience including the obtaining of qualitative and quantitative data, presents analyses techniques, and summarizes the findings. Finally, Chapter Six contains a thorough summary of findings, reflections on the techniques employed and results obtained, limitations and positive attributes of this investigation, and recommendations for follow-on efforts.

## **CHAPTER ONE**

### **MINISTRY FOCUS**

#### **The Researcher's Spiritual Pilgrimage**

The researcher's spiritual development and call to the ministry has been a gradual process over the years of his life. He was baptized in the Presbyterian denomination to which he belonged for approximately twenty years, until he became involved with the Methodist church in his initial college years. His early spiritual influences were cousins and uncles who were active ministers, ministers of churches to which he was affiliated, a "chance" meeting with Rev. Billy Graham while he was in high school, and the many summers spent at the Methodist campground at Ocean Grove, New Jersey. In the mid-seventies, he started attending a Religious Science Church in Dayton, Ohio, and eventually disaffiliated from the Methodist church. Mary, who he had married in 1979, had been attending this church for years, and he thought that he had truly found a church "home" and a loving community. They eventually became what is known as "licensed practitioners" in 1985. Practitioners were involved in the "healing arm" of the church, and the associated activities (visitations, spiritual counseling, conducting healing services, funerals, etc.) were very spiritually rewarding. This calling has never left him. At this time, he strongly felt that he would someday become a minister, but had planned to wait until he had retired from his engineering position he had held at Wright-Patterson AFB, in Dayton. This "retirement" occurred in 1988. In 1995 after working in real estate for seven years, he started taking courses at Wright State University in anticipation of attending a

ministerial school. He received a Bachelor of Arts Degree, with a religion major, in 1998. He felt that he was somehow divinely guided and intensely motivated to pursue this course of action. In 1996, he and his wife became disenchanted with the Religious Science church for specific reasons. They both longed for a church which more closely followed Jesus' moral and ethical teachings, and whose leaders at least attempted to exemplify these teachings in their lives and actions. It was really a "surprise" to him when he and Mary found themselves attending the Four Mile Church of the Brethren in Liberty, Indiana, after Mary, and her family explored the church they had been acquainted with many years ago, and in which they had "roots". The minister of this church, Pastor Clyde Hylton, was a significant influence in his decision to stay with and become a member of the church, and he continues to be a helpful spiritual mentor. A visit to Bethany Theological Seminary, in Richmond, Indiana, provided the writer with what he calls a "profound peak religious experience", from which point he had an intense desire to commence religious education at this seminary. He applied, was promptly accepted, and felt that his innermost prayers had been answered. He finally found the answer to the question concerning why he had such a strong urge to pursue religious studies, and the answer for the reason for his inability to clarify his spiritual goals to others, in another church, in previous years!

During his second year at the seminary, the researcher served as a student minister at the Four Mile Church of the Brethren, as part of required field education. This was a very gratifying, fulfilling experience which provided him with opportunities to conduct numerous worship services, work intimately with the minister and groups of congregants, and make frequent visitations to congregants confined to their homes, nursing homes and hospitals. His experience as a (student) chaplain in the Clinical Pastoral Education (CPE) program from September 2001 to April 2002 at Kettering Medical Center, in Kettering,



Ohio, was also extremely rewarding and satisfying. It provided him opportunities for a great deal of self-development in the pastoral care area through “hands-on” experience and continuous theological and philosophical reflection, and to witness God’s healing activity in the lives of others.

During the past several years, he has conducted occasional worship services at the Four Mile Church of the Brethren in Liberty, Indiana, and served as prayer co-chairperson and co-chaplain (with his wife) at another church. He has served as a Resource Chaplain at Good Samaritan Hospital in Dayton since August 2002, which has been and continues to be a very spiritually rewarding experience. It is also one in which he comes into contact with many older patients and their families, ranging from intensive to palliative care. In these visits, he has gained a deep appreciation of the so-called mental and physical limitations of these people. Just recently, he transferred his membership from Four Mile to the Prince of Peace Church of the Brethren in Kettering, Ohio. This change enabled him to become more active in a church, local district, and offer substantial possibilities for further growth. He was accepted as a member on December 11, 2005, at which time he was also elected to the church board. He became chairman of the Outreach Commission on December 13, 2005. He was interested in the Doctor of Ministry program because he believed that it would offer a wonderful spiritually-based opportunity to supplement and expand the ministry he currently performs as hospital chaplain, and to be associated with people who can further contribute to and guide him on his spiritual path. A substantial number of current patients and family members to which he ministers are ones who could be considered representative of the older population, and he believes that he readily establishes rapport and trust with them. He believes that he has a sincere, God-directed desire to minister to these people. The Doctor of Ministry program allowed him to get involved in the more definitive context of ministry to the

elderly and growth through service, as well as provided him with a more thorough perspective and appreciation of this particular field.

The researcher has had enumerable experiences, particularly over the past twenty five years, with people of the “older generation.” It seems that his wife, Mary, and he have tended to gravitate toward the compassionate atmosphere and spiritual care of the older person. Mary and he have been involved as spiritual practitioners, in innumerable visits to hospitals, nursing and retirement facilities, Hospice, and private homes. He occasionally had conducted worship services in nursing homes in Indiana and Ohio during his time at Bethany Theological Seminary. All of these have always been very satisfying and rewarding experiences. He believes that the empathetic rapport he seemed to establish with the older person lent itself to the overall spiritual success of the visits. He believes that this rapport was due to the fact that he has had so many varied experiences in his lifetime which were easily and effectively related to those of the context participants with whom he came into contact. Working with the older population at the proposed Otterbein Home’s day care facility afforded him the continuing and further opportunity to meaningfully serve these folks.

### **Context Basis**

After much prayer and reflection, the researcher made the decision to focus upon ministry to the elderly as his Doctor of Ministry primary contextual effort. His initial thoughts were to examine the lives of the elderly found in private homes and institutions. This could have included nursing homes, rehabilitation facilities, hospitals, or retirement homes, the latter including everything from independent living to nursing care. Constancy and continuation of the living environment is a challenge in most of these facilities, due to changes in the elder’s condition and many external (mainly uncontrollable) factors. One of

the “problems” or “challenges” confronting one attempting to analyze a context consisting of patients or residents in a facility such as these is the constantly shifting nature of the context. This is especially true in the case of his ministry to a constantly changing population of patients and family members in a hospital environment. It could be said that the “congregation” is in constant change of flux, compared to the relatively stable environment of churches or some residential retirement communities. There is movement in the latter but it is not as pronounced as in the facilities such as nursing homes and hospitals, both of which require greater degrees of intensive and around-the-clock care. However, the researcher decided to contextually examine a portion of United Methodist’s Otterbein Retirement Home in Lebanon, Ohio. He had some familiarity with it since some of his friends and relatives had been residents at the home, and also plays in local community bands which occasionally perform there. His focus at Otterbein concentrated on Adult Day Services (ADS), and specifically on doing artwork with a selected group of the attending people.

Otterbein’s Adult Day Services is one of twenty-four Adult Day Centers in the surrounding area. It is said that there are 3500 Adult Day Centers currently operating in the United States, approximately ninety percent are non-profit, had their beginning in the 1970’s, and their number is rapidly increasing with the growing number of senior adults.<sup>1</sup> ADC’s operate under the “Standards and Guidelines” of the National Adult Day Services Association (NADSA). Also, the National Council on Aging provides benchmarks for guidance for ADS/ADS operation. For further information, NADSA can be contacted at 2519 Connecticut Ave., NW, Washington, DC, 20008., or by e-mail, which is [nadsa.org](http://nadsa.org).

At the time of this research, Otterbein’s Adult Day Services had approximately thirty-six people. It drew its participants primarily from Warren and Butler Counties in

---

<sup>1</sup> National Adult Day Services Association, Washington, DC; information available from <http://nadsa.org>; Internet; accessed 15 September 2006.

Ohio, and had an average total roster of 35-40 people. The average daily attendance was about fifteen, each of the five weekdays the unit is open. A total of nine of these people were actively involved in artwork. The participants ranged in age from 59 to 101 (+) years. Adult Day Services is within the main Otterbein building, and essentially consists of two connected large rooms, two adjoining bathrooms, and an office. Almost all of the activities, including lunch, which is served between 12:45 p.m. and 1:00 p.m., took place in the larger room. This is just off of one of the main hallways and has an exit leading to the rear of the building, where shuttles, buses, and private vehicles deliver and pick-up the participants. The focused effort primarily took place in the adjoining room to provide more privacy.

Expenses involved for the families to utilize Adult Day Services (ADS) were fairly minimal (\$47/day) compared to usual home care, and considerably less than nursing and assisted-living facilities. In some cases, Medicaid (Passport) helped defray expenses. In others, the Elder Services Program (ESP), applicable in the Cincinnati area, was utilized and was based upon personal income. However, only six participants relied upon this, which was substantially decreased from the previous year due to curtailment in the state budget. In a couple of cases, the Veterans Administration provided help, but is based upon eligibility requirements.

Participants utilized three types of transportation to and from Adult Day Services: Warren County Transportation (which was unreliable at times), Otterbein transportation (which was provided for those having Passport), and private vehicle. Most participants utilized private vehicles driven by family members. Case managers helped families with transportation needs for Passport, ESP, and the VA.

Some trials and tribulations of ADS included transportation challenges, changes involved with agency reimbursements and payments, keeping track of participant dietary

requirements and allergy sensitivity, and other medical considerations. Careful observation and discernment of participants' needs and behavior, and undesirable interactions between and among participants were also items of concern.

Unlike other facilities such as hospitals and nursing homes, the census, or population, of ADS was relatively constant, and this afforded a good opportunity to directly benefit these people. Some individuals came all five weekdays, whereas others attended fewer times. The context associates were drawn from this unit, and included one nurse, who is the supervisor, three nurse's aides, and an activities director. The supervising nurse answered directly to the Otterbein president. The researcher believes that one of the chief concerns of patients or residents in any facility is their "quality of life". One of his serious concerns in recent years, and a subject of a research paper prepared in 2000 in seminary is quality of life, and emphasis was placed upon this as part of his focused effort.<sup>2</sup> Perception of this quality of life, when sensed by an "other" is too strongly influenced by this other's thinking, judgment, experience, and societal factors. Quality of life, to the researcher's way of thinking, is nebulous at best. Tom Beauchamp and James Childress say that, "Quality of life is an ethically essential concept that focuses on the good of the individual, what kind of life is possible given the person's condition, and whether that condition will allow the individual to have a life that he or she views as worth living."<sup>3</sup> Graydon Snyder states that, "Christians understand the measure of life lies in the quality of living," and that "Biblical tradition often mentions qualities which go with living life to the fullest."<sup>4</sup> He also mentions that if people who are disabled

---

<sup>2</sup> Robert R. Tyndall, "What Is Quality of Life?" (In support of an M.Div. Bethany Theological Seminary, Richmond, IN, 2000).

<sup>3</sup> Tom L. Beauchamp & James F. Childress, *Principles of Biomedical Ethics* (New York, Oxford: Oxford University Press, 1994), 309.

<sup>4</sup> Graydon F. Snyder, *End of Life Decision-Making, Choosing Death with Dignity* (Elgin: Association of Brethren Caregivers, 1999), 1.

to one extent or another know that their disablement is not life-threatening, they can maintain a positive outlook for the future. He goes on to say, “Quality of life does not refer to specific items like seeing, hearing, walking or speaking, but how these things affect the basic quality of life and mutual care for each other.”<sup>5</sup>

The researcher’s tentative goal was to attempt to understand the participant’s “quality of life” by becoming specifically engaged with the people requiring Day Care Services, and thereby determining what factors might enhance their life, increase their comfort levels, and bring them increased joy and peace by virtue of meaningful experiences. Individual perception of quality of life is directly related to the “inner workings” of the individual’s way of thinking, as well as their perception of their outer real world. It is also recognized that this is also directly proportional to their connection with and faith in God. Effort was taken to instruct the people in the importance of maintaining a positive outlook and connectedness with God through meditation, prayer, contemplation, thoughtful reflection inspiring reading and study, where applicable.

The above were all directed toward gaining a greater understanding of the individuals involved and an insight into quality of life improvements. It is recognized that, in many cases, it is the usual goal of care-givers to attempt to maintain (or improve if possible) the current status of the individual’s life activities reflected in the “ADL” (activities of daily living). The Adult Day Services staff is constantly vigilant for changes in the participants’ ADL, and maintains detailed records on all participants. Changes in the participants was noted in their ability to participate in the activities, mental alertness, etc. The researcher’s efforts hopefully improved the participants’ overall quality of life with its accompanying joy, satisfaction, happiness, well-being and peace of mind. Specific problem areas identified to date had to do with difficulty of communication,

---

<sup>5</sup> Ibid., 2.

since most of the individuals were affected by a degree of dementia or physical impairment, and inadequate resources to participate in some “outside” activities, such as visits to art museums, zoos, etc. Also, there was a concern about the somewhat shifting population of the Adult Day Care Services necessitated by family schedules and change in participants.

Whether or not we would like to admit it, we are all “disabled” physically or mentally to one extent or another. Most of us suffer some degree of loss in sensory perception in one of our five senses, or have physical limitations due to a past injury, a birth defect, effect of age, environment, habits, etc. However, spiritually, it was important to have the participants realize that they were all perfect in God’s eyes.

### **The Conjunction of the Researcher and the Context**

The synergistic mixture of the researcher’s personal life and his selected context is the direct result of the close relationship which exists, and has existed for some time, between that which he considers his personal calling from God, and that which seems to consistently materialize in his life experiences. He believes that it is quite likely, that synergistically, this combination will far exceed the sum of the individual parts, spiritually, psychologically, and sociologically.

The selection of the adult day care facility at Otterbein Home as his focus, seemed to him to be the next logical step in his life’s sequence of progressive spiritual events. This provided him the opportunity to work with older individuals in all stages of physical and mental degradation as well as hopefully gain an understanding of their lives and the nature of their family background. This gave him an understanding of their challenges, life style, quality of life, and other factors which bear upon their attitude, outlook, and general health, peace of mind, and their joys and passions in life. The

participants have had little regular contact with a minister or chaplain at Adult Day Services, and thus, the writer's contact with them hopefully reinforced the spiritual aspect of their lives.

The researcher views the undertaking at Otterbein to be an extension and supplement to his work as chaplain at Good Samaritan Hospital. He gained more familiarity with the operation and management of Otterbein through conversation with levels of management and supervision, and gained essential insights through resident interviews, working with staff personnel, and limited meetings with family members. He also gained a general understanding of the care and quality of life of the people with whom he works.

The researcher's life's experiences in the past twenty-five years, coupled with the insights, experiences and perspectives gained from the above efforts, have provided a transformational learning experience for him, and resulted, with God's help, hopefully in improvements in the lives of the individuals he contacted. He believes that his past visitations and spiritual work, which involved a wide assortment of patients, clients and families, have uniquely contributed to his current role as hospital chaplain and assisted in his role as minister to the elderly and their loved ones.

### **The Problem Statement**

The overall focus was ministry to the elderly which entailed the conducting of research and pursuing activities having as their ultimate purpose the maintaining or increasing the "quality of life" of the elderly person from a spiritual standpoint. Proper assessment and evaluation of the lives of people requiring the services of the Otterbein ADS was a significant challenge. The folks involved all suffered mental and/or physical degradation to some degree, which made adequate evaluation very challenging. This was



particularly true if it were only dependent upon oral feedback from the participant. The greatest challenge was attempting to determine whether or not the somewhat limited time spent with the participants had any immediate and/or lasting impact. Insights were gained by observation, by questionnaires and surveys, and feedback from context staff and participants, and their family members. A coding system provided anonymity and allowed a more thorough study to be conducted.

### **Synergistic Considerations**

As indicated in the researcher's autobiography, his life for the past twenty five years has been increasingly directed toward pastoral care, and he believes his chaplaincy has exhibited an increasing tendency for him to gravitate toward working with so-called elderly individuals. "Elderly" is a difficult word (or particular age) to properly define. Most people think of the words "elder" and "elderly" being synonymous with senility and decrepitude, and what is usually perceived as very old age. His definition of the word "elderly" would encompass "those people who have physically dwelled on earth long enough to gain sufficient knowledge, wisdom, and experience which places them in a position demanding respect and reverence in order to be capable of providing and imparting the necessary guidance and instruction to those of lesser capability and/or age."<sup>6</sup> A dictionary definition of "elders" is that person "born, produced or formed before something else; older; senior;" it can also refer to "an aged or older person", or "ancestor", "chief, ruler, or one of the older and or influential (men) of a tribe or community."<sup>7</sup>

---

<sup>6</sup> R. R. Tyndall, "My Context in Ministry" (In support of a D.Min. at United Theological Seminary, Trotwood, OH, 2004).

<sup>7</sup> *American Heritage Electronic Dictionary*, (Database: Houghton Mifflinbooks.com) (Houghton Mifflin Company, Boston, MA, 1992).

The word “Synergy” is defined as, “the interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects. It is closely related to “synergism” which is also defined as, “synergy”, and theologically speaking, it can be said to be, “ the doctrine that individual salvation is achieved through a combination of human will and divine grace.”<sup>8</sup>

The researcher views synergy within his immediate context as the putting together his life’s experiences and those of the context to arrive at results more valuable and effective than each was formerly.

The synergistic mixture of his personal life and his selected context is the direct result of the close relationship which exists, and has existed for some time, between both. He believes that one can almost (hopefully) say, that synergistically, the combination of both will far exceed the sum of the individual parts, spiritually, psychologically, and sociologically.

Selecting the adult day care facility at Otterbein Home as the researcher’s focus seemed to him to be the next logical step in his life’s sequence of progressive spiritual events. This provided him the opportunity to work with older individuals in all stages of physical and mental degradation. He gained an appreciation of the individuals’ lives both at the facility and in their home environment. This gave him an understanding of their challenges, life style, quality of life, and other factors which bear upon their attitude, outlook, and general health, and yield an understanding of their family life.

Since the researcher supposes that he too could be considered a “senior citizen” by some standards and has had many experiences to which most people can relate, he believes that a rapport with the “older” person is particularly easy to establish. He also believes that when one has been on this planet quite a few years and has encountered

---

<sup>8</sup> Ibid.

almost every conceivable experience (and perhaps in some persons' minds "inconceivable" experience), relating to patients' lives and experiences is a relatively simple effort.

In his efforts concerning the unit at Otterbein Home, he continued to view all people he met and worked with as "friends", and never viewed one as a stranger. He continued to move forward knowing it is God who impels and compels him in his journey to provide, with God as his Source and Guide, a degree of comfort and healing of these individuals. It is God who does the work, also helps him sustain his course, remembering that it is the Holy Spirit which provides the momentum of his movement among the people.

## **CHAPTER TWO**

### **THE STATE OF THE ART IN THIS MINISTRY FOCUS**

Written material representative of the state-of-the-art of recent years is pointed out in the following discussions:

One of the most current and similar efforts was conducted by the Alzheimer's Association of Greater Cincinnati in 2005. This research effort was conducted by Jennifer Kinney, Ph.D., and Clarissa A. Rentz, MSN, APRN, and titled, "Observed well-being among individuals with dementia: Memories in the Making, an art program, versus other structured activity."<sup>1</sup> The investigation involved the affects of artwork on the quality of life (QOL) of specific art participants. This was directly applicable to the researcher's investigation at Otterbein. Many techniques used and concluding findings are similar to this study. This program employs what is known as the "Greater Cincinnati Well-Being Observation Tool", and examines what are called the "seven domains of well-being among individuals with dementia."<sup>2</sup> These domains are interest, sustained attention, pleasure, negative affect, sadness, self-esteem, and normalcy. This program examined twelve individuals while they were engaged in "Memories in the Making", a copyrighted art program which "encourages self-expression in the visual arts," and compares the observations with those of the same individuals involved in other traditional adult day

---

<sup>1</sup> Jennifer Kinney and Clarissa A. Rentz, "Observed well-being among individuals with dementia: Memories in the Making, an art program, versus other structured activity," *American Journal of Alzheimer's Disease and Other Dementias*, Volume 20, Number 4 (July/August 2005) : 220-227.

<sup>2</sup> Ibid., 220.

center activities. The results indicated similar trends to those found in this study, i.e., “individuals demonstrated significantly more interest, sustained attention, pleasure, self-esteem and normalcy during their participation in ‘Memories in the Making’.”<sup>3</sup> There was relatively little negative effect observed during the actual art program, even though some was observed during other activities; this was also noted in this study. Some of the questions the Memories in the Making created included, “What is it about the process that brings such pleasure and ensures such engagement? Is it the actual involvement in the art project, the immersion in the creative process that taps into brain reserves unaffected by the disease process?” The researchers also wondered if it were perhaps the “sense of well-being or belonging which occurs when individuals are involved in regularly scheduled failure-free activity with their peers along with one-on-one attention from the artist facilitators.”<sup>4</sup> Limitations in this effort seen were the relatively small sample size, and lack of documentation associated with other groups of individuals who have dementia and are involved in a similar effort. Other concerns were the adequate training of evaluators to assure accurate assessments of the individuals. One other important question was whether the apparent improvements in “well-being” and “quality of life” extended beyond the art sessions at the Day Center (to life at home, for example.) A major recommendation was to consider a much larger-scale effort to further validate these noted improvements.

An earlier investigation by Rentz, C. A., called, “Memories in the Making: Outcome-based Evaluation of an Art Program for Individuals with Dementing Illnesses,” showed that people with dementing illness experienced pleasure and a greater sense of well-being while engaged in artwork. Adult day care and nursing home sites were used for

---

<sup>3</sup> Ibid., 225.

<sup>4</sup> Ibid., 226.

this study. This was a precursor of the later 2005 effort.<sup>5</sup>

Nancy J. Cooley's, "Arts and Culture in Medicine and Health: A Survey Research Paper,"<sup>6</sup> points out that arts and culture are important to individual and community health. These are said to ultimately improve the effectiveness and efficiency of health care. It mentions that the arts transcend language barriers, and help both staff and patients with health issues. The research was performed in 2002 and primarily draws from secondary sources in Canada in preparation for the 2005 Canadian Forum on Arts and Health. This effort resulted in the finding of many aforementioned benefits of creative arts therapies, and determined that activity associated with the arts can have significant and far-reaching impact on the health of individuals. It is said that, "The origins of art therapy can be traced back to the late nineteenth century and early twentieth century in Europe, when a group of Europeans described the spontaneous art done by patients in mental hospitals. This seemingly irrepressible urge to make art out of any available materials confirms the compelling power of artistic expression to reveal inner experience. It was developed as a separate field in England and in the United States in the 1940's and 1950's, and then became one of the recognized professions."<sup>7</sup> It is said that art therapy enables people to communicate thoughts and emotions which they may find difficulty to verbally express.

Cooley also states that the health and longevity of the elderly can be enhanced by social connection and to the degree to which they feel optimistic about life's

---

<sup>5</sup> C. A. Rentz, "Memories in the Making: Outcome-based Evaluation of an Art Program for Individuals with Dementing Illnesses," *Am J Alzheimer's dis Other Dement* (202 May-June): 175-181.

<sup>6</sup> Nancy J. Cooley, "Arts and Culture in Medicine and Health: A Survey Research Paper," *Embracing Change Creatively, Inc.* Cooley and Associates, January 2003, 8.

<sup>7</sup> *Ibid.*, 11.

circumstances. She says, “Two Swedish studies on the uses of visual arts with the elderly illustrate the contributions that even very simple involvement with art can make in improving well-being and assisting with communication.”<sup>8</sup>

Cooley points out that, “One of the striking features of the literature that seeks to identify and quantify the impact of arts and culture is the difficulty researchers encounter trying to isolate and quantify them. The difficulty seems to be in part because of the very nature of these impacts. They seem to be complex and multi-faceted, arising from some of the most fundamental characteristics of arts-based activities - which is their ability to offer creative, integrative experiences and opportunities for connection to other individuals and deeper connections with one’s communities. Thus, to disaggregate the effects of what is by nature an integrative and connecting experience is to risk missing much of its value.”<sup>9</sup> This researcher agrees with this viewpoint; it is extremely difficult to “quantify” that which is almost wholly subjective. “Scientists tend break down that which they are investigating into more and more discrete units, and seek to isolate the elements of a system. Artists, on the other hand, are often seeking to integrate elements, to find connections and meaning in larger and larger frameworks and to understand and represent a whole,” and, “these different ways of perceiving and acting in and on the world make it very difficult to use the accepted methods of research in the sciences to investigate and understand the arts.”<sup>10</sup>

---

<sup>8</sup> Ibid., 40.

<sup>9</sup> Ibid., 48.

<sup>10</sup> Ibid., 48.

C. E. Kennett wrote the article, "Participation In a Creative Arts Project Can Foster Hope in a Hospice Day Centre," concerning patients in a hospice facility.<sup>11</sup> Artwork generated by patients in a hospice environment was found to increase self-esteem and hope, and brought together those with a common purpose. Even those severely limited were included in and benefited from the process of creativity. Fifty Hospice patients were involved in this investigation; all participated in one form or another in working with art and crafts. A small group worked on a wall mural of an underwater scene as a joint effort under the guidance of a facilitator. At the conclusion of the study, ten patients and eleven facilitators were interviewed which resulted in some major conclusions associated with positive attributes concerning the artwork.

The patients exhibited enjoyment, enthusiasm, excitement, and pride accompanied by a desire to produce the best work possible. The facilitator was surprised at the quality of work, and recognized the achievement and acquisition of new skills displayed by the patients. Also noticed by the facilitator were a new sense of purpose, incentive to achieve a goal, and a sense of competition. The facilitator also observed the valuing of the mutual support and sharing skills with others, and the satisfaction in the permanence of the work.

Performing art, in some cases, helped alleviate pain through the intense focus it offered. Hope, it turned out, also was an important consideration gained from experimental and spiritual processes. By virtue of setting goals, the patients, "established a sense of one's past, present and future," and explored a "relational attribute of hope which involved a feeling of inter-connectedness with others." Suggestions for the future

---

<sup>11</sup> C. E. Kennett, "Participation In a Creative Arts Project Can Foster Hope in a Hospice Day Centre," *Palliative Medicine* (2000 Sep.):14(5) : 419-425.



were that there should be “more artwork for patients in the wards, that the exhibition should be bigger, last longer, be permanent and definitely be repeated.”<sup>12</sup>

R. H. Ravid-Horesh says in “ ‘A Temporary Guest’: the Use of Art Therapy in Life Review with an Elderly Woman,” that, “The employment of art therapy to an elderly (89+ year old) patient led to positive results. It brought about significant changes in the patient’s outlook in life to a more wholesome one.”<sup>13</sup> This asks the question, “Will art therapy enhance the positive outcomes of life review in late life, leading to more self-acceptance and ego integrity?”<sup>14</sup> It deals with eight art therapy sessions with an 89-year-old woman living in a low-care home for older people, and points out that “art creation provides older adults with a sense of achievement and self esteem.”<sup>15</sup> By virtue of creating art, people tend to become more independent in their thinking and more willing to express themselves. It is pointed out that the aims of old age treatment within art therapy literature tend to follow a quality of life improvement rather than therapeutic change. The investigation demonstrated a positive response to art therapy which enabled a progression from physical and mental decline and emptiness to a more fulfilling and wholesome view of life.

Trauger-Querry, Barbara and Haghighi, and Katherine Ryan wrote, “Balancing the Focus: Art and Music Therapy for Pain Control and Symptom Management in Hospice

---

<sup>12</sup> Ibid., 421.

<sup>13</sup> R.H. Ravid-Horesh, “ ‘A Temporary Guest’: the Use of Art Therapy in Life Review with an Elderly Woman,” *The Arts in Psychotherapy* 31 (2004) : 303.

<sup>14</sup> Ibid., 304.

<sup>15</sup> Ibid.

<sup>13</sup> Barbara Trauger-Querry and Katherine Ryan Haghighi, “Balancing the Focus: Art and Music Therapy for Pain Control and Symptom Management in Hospice Care.” *The Hospice Journal*, Vol.14 (1) (1999).

Care.”<sup>16</sup> This investigation shows how art and music therapies can be employed along with medical treatment for the alleviation of pain. This effort was conducted in a hospice setting. It was concluded that artwork is very helpful in opening up expression and communication, and bringing balance, harmony, and peace to a patient. It was also claimed that these therapies lead to a more peaceful death. Fifty hospice patients were involved in this effort.

Brit-Maj Wikstrom wrote, “Health Professionals’ Experience of Paintings as a Conversation Instrument: A Communication Strategy at a Nursing Home in Sweden.”<sup>17</sup> This paper presented the results of a study with older nursing home patients who were confronted with a variety of artistic paintings. Observation of elderly patients who were looking at paintings led nursing staff to conclude that this stimulates creativity and promotes conversation. Wikstrom also claims that paintings serve as a “conversation instrument,” and emphasizes the importance of listening to patients.

Zellter, B. B., in “Arts Therapies Promote Wellness in Elders,” points out the beneficial effects of the arts on their health and well-being, and how appropriate art therapy helps elders’ quality of life.<sup>18</sup>

---

<sup>17</sup> Brit-Maj Wikstrom, “Health Professionals’ Experience of Paintings as a Conversation Instrument: A Communication Strategy at a Nursing Home in Sweden,” *Applied Nursing Research*, Vol. 16, No.3 (August 2003): 184-188.

<sup>18</sup> B. B. Zellter, “Arts Therapies Promote Wellness in Elders,” *Behavior Health Tomorrow* (2003 April): 12(2) : 7-12.

## **CHAPTER THREE**

### **FOUNDATIONS**

#### **Introduction**

As part of his doctoral studies effort, the researcher directed his attention to the elderly and/or disabled people who attend Adult Day Services at the Otterbein Retirement Home in Lebanon, Ohio. He has been visiting this unit since August of 2004, engaging in all their activities, including artwork, and providing spiritual support with prayer and inspirational reading (Reference Chapter Six, page 45.) The concentrated effort covered in this document ran ten weeks, from February to April, 2006. During this time, the researcher encouraged those interested in expressing themselves through artistic painting, for which they had exhibited much interest, aptitude, and enthusiasm in the recent past. Several of them even had their artworks exhibited in senior art shows sponsored by the Council On Aging of Southwestern Ohio and the Association of Ohio Philanthropic Homes, Housing and Services for the Aging (AOPHA), and won prizes just after the conclusion of this effort.

The primary focus was the observation and assessment of any apparent changes in the emotional and spiritual states of selected participants of Adult Day Services when they were engaged in a form of artwork called "spiritual painting" Spiritual painting is defined by the researcher as an artistic expression, in which God and the Holy Spirit are kept in mind while producing a God-inspired spiritual representation. The researcher's goal was to increase the quality of "spiritual" life of the participants by virtue of

increasing their awareness of God, Christ, and the Holy Spirit by this form of painting. This yielded an indication of increased feelings of peace, joy, self-worth, well-being, and contentment during the pursuit of this activity. These efforts included any changes in the verbal (and physical) communication of the participants.

Artistic expression is said to provide great therapy for individuals suffering from the effects of aging, disease, or disability. Through this particular effort, it was observed that one could potentially gain more self-esteem, a more positive outlook on life, an increase in self-expression, become more fulfilled as creative individuals, and achieve an increased appreciation that it is God who actively guides their creative efforts. Last, but not least, the researcher observed that the participants exhibited their God-given “creative spark.”

### **Theoretical Foundations**

The word “elderly” is usually tied into age, by definition. It would benefit one to examine just what brings about the condition of “elderly”. It could be defined as being old, or being past middle age in later life. Most people believe that an elderly person is one who has the visible characteristics and health of older age. This is also part of what could be called “appearances”, and is based upon the individual perception of the observer. There is a school of thought which says that we are all subject to what is called a “collective or race consciousness”, or, in other words, “the consciousness of the human race”, which is the overall source of the external inputs (from the media, friends, relatives, associates, and all that has ever been said or thought) impinging upon a person’s mind. If this could be prevented, the researcher believes that it could stop the aging process, and cause current-day humans to live at least as long as many Biblical people, such as Adam and Eve, Abraham, and Noah. Since all people age, this supposition does not appear

possible. When Jesus said, “I came that they may have life, and have it more abundantly,” and, “whoever believes in him (Jesus) may have eternal life,” he was referring to life on earth as well as eternal life (John 10:10b and John 3:15). Jesus said nothing about being decrepit and unhealthy with age, and, likewise, age had nothing to do with his many demonstrations of healing. The most important and consoling consideration is that although our physical bodies are eventually cast aside, our souls live on into eternity. Thus, the theoretical focus of this group, Ministry to the Elderly, is to attempt to instill a degree of hope and faith into those participants in our contexts, while remembering all have been promised eternal life, life everlasting.

### **General**

The Foundations Paper has served as a catalyst to motivate the researcher to investigate the biblical, historical and theological considerations having to do with the elderly. The terms having to do with “aging” and “elderly” are human constructs. Most of the characteristics associated with aging, (aside from heredity, genetics and DNA), can be attributed to cultural expectations and mass consciousness, such as that derived from media and its flagrant advertisements and enticements. Thus, some of the thinking and behavior of most elderly could very likely be considered to be self-fulfilled prophecies of these expectations and influences.

### **Biblical Foundations**

In conjunction with the proposed improvement in the older person’s quality of life, the researcher believes that it is very important to somehow attempt to instill a positive attitude within the person’s mind. This attitude can be fulfilled through compassionate encouragement and praise when pursuing specific activities directed

toward imparting some degree of hope and joy to the individual, as well as enlarging his or her scope of faith. These are mentioned in the Holy Bible a number of times, and are as follows: the *faith* one should have in God is strongly delineated many times in Matthew. In Chapter 6, Verses 25-34, Jesus taught his disciples not to be concerned about their material needs since they needed to have the faith that their Father will provide them, and also instructed them in Verse 33, to “Strive first for the kingdom of God and his righteousness, and all these things will be given to you as well.”<sup>1</sup> Also, if one has sufficient faith and belief, Matthew 8:13 says that Jesus told the centurion, “Go; let it be done for you according to your faith.” Jesus also says in Matthew 9:29, “According to your faith, let it be done to you.” In Matthew 14:30, Peter discovered this when he attempted to walk on the water and sank when he became distracted by the storm; “Jesus reached out his hand and caught him, and said, ‘you of little faith, why did you doubt?’ ” There are many more illustrations of faith that would provide inspiration to the people in Adult Day Services.

The researcher has found that *hope* is very important in pastoral care: hope for a healing, hope that a cure will be found, hope that good memories will exist for families of those near death, and hope for eternal life for those who are believers. The New Testament says in Hebrew 11:1, “Faith is the substance of things hoped for, the evidence of things not seen.” Therefore, it seems that there is a “close relationship between faith, hope and love. This was also witnessed by Paul in I Corinthians 13:13, which says, “And now faith, hope and love abide, these three; and the greatest of these is love.” The writer also believes that it is essential to instill hope in people in order to give them a positive reason for sustaining life. Hebrews 6:19 says, “We have this hope, a sure and steadfast anchor of the soul, a hope that enters the inner shrine behind the curtain.” One cannot

---

<sup>1</sup> All Biblical references are taken from the NRSV.

directly give faith and hope to people, but rather serve as an example of a Christ-centered life as well as an open channel for God's great goodness and healing power.

Hope is a vision which enables us to live well in the present and with a God-ordained trust for a good future outcome. In connection to this, listening to life stories is crucial, and is a contributing factor leading to acceptance and affirmation of life's journey, and gaining of hope for the fulfillment of God's promises. It should be said that the Christian should be filled with hope as they are confronted with death, and realize that nothing can separate them from the love of God - neither life nor death. According to some thinking, the entire Bible can be considered "God's Book of Hope". The Bible is therefore more than a "wish" book. It is a book which speaks of God's purpose and plan for us; we know that in Christ we have a living hope which will not end in disappointment. In particular, Romans 5:1-2 says, "Therefore, since we are justified by faith, we have peace with God through our Lord Jesus Christ, through whom we have obtained access to this grace in which we stand; and we boast in our hope of sharing the glory of God." Verse 5 continues, ". . . and hope does not disappoint us, because God's love has been poured into our hearts through the Holy Spirit that has been given to us." Thus through God's Grace, we attain hope for the glory and goodness of God. Also, it is through our suffering that we attain endurance, then character, and finally, hope, which does not disappoint us. Thus, it can be said that our present challenges and sufferings can be viewed as a means of becoming the type of person God desires us to be. Then, through faith and hope, coupled with affirmative prayer and meditation, the writer believes that the older person can achieve a renewing of the mind, a putting on a new man (or woman), and essentially become resurrected from an old life of misery, pain and bondage. Colossians 3:9-10 indicates, ". . . seeing that you have stripped off the old self

with its practices, and have clothed yourselves with the new self, which is being renewed in knowledge according to the image of its Creator.”

It was thought, by the researcher, that through prayer and hope that the selected Adult Day Services participants could find increased satisfaction and awareness of God-given gifts in their lives which enable them to realize a greater human and spiritual potential. The Biblical phrase, “All things are possible with God (Matthew 19:26)” was very important to keep in mind, and was emphasized. A renewal of faith, hope and life are certainly possible, and this is cited in Matthew 19:26, when Jesus said to his disciples, “For mortals it is impossible, but for God, all things are possible!” All these things could result in encouragement to an older person, and this context model explored ideas and actions which would evolve this encouragement and optimism through changes made to both the individual’s inner and outer worlds, and result in an improvement in their quality of life.

The researcher’s general outlook on any of his visits at Otterbein was exemplified in the idea that he considers everyone a “friend” even on first meeting and never viewed one as a stranger.. He attempted to exemplify Jesus’ admonition contained within Matthew 22:39, that, “You shall love your neighbor as yourself.” He also attempted to maintain the same outlook pointed out by Paul in Romans 10:12, “For there is no distinction between Jew and Greek; the same Lord is Lord of all and is generous to all who call on him.” He believed that his proposed context within the Otterbein Home allowed him to supplement and expand his spiritual care of older persons and gain a deeper understanding of their lives and spiritual journeys.

He continued to move forward knowing it was God who impelled and compelled him in his journey to provide, with God as his Source and Guide, a degree of comfort and healing for these individuals. It was God who did the work and helped him sustain his



course, and he kept in mind that it was the Holy Spirit which provided the impetus and momentum of his movement among the people. He served as a humble channel or instrument for God's Goodness and Grace, and hoped that somehow his presence at Adult Day Services would be a catalyst which would enable the participants to manifest God more fully in their lives.

The Samaritan woman at the well is a good case in point. Even though the usual practice was for the Jews to avoid the Samaritans, and for some men to put themselves before women, Jesus did not do either. In John 4, when Jesus was sitting by Jacob's well in the city of Sychar in Samaria in order to rest along his journey, he came upon a Samaritan woman who "came to draw water . . . and Jesus said to her, 'Give me a drink.' The Samaritan woman said to him, 'How is it that you, a Jew, ask a drink of me, a woman of Samaria?' . . . Jesus answered her, 'If you knew the gift of God, and who it is that is saying to you, 'give me a drink,' you would have asked him, and he would have given you living water.' " Thus, this is an illustration of how Jesus held women of any social or national background with great esteem, consideration and love.

The ways in which the elderly are Biblically mentioned, generally fit into numerous categories: those who were repositories of great wisdom and life experiences, particularly valuable to the younger generations; those who demanded respect and admiration due to their longevity and stature; those who imparted their wisdom through guidance and assistance to those of lesser years; those who by their life's experiences and life style set examples for others to emulate and consequently pass down through tradition; those elders who were called by God to become leaders and spokespersons; and, finally, those who were made fun of and jeered by those of a younger age and seemed to exhibit less ability to give useful advice in the eyes of the more youthful person. One of the chief concerns of all people, particularly senior citizens, is maintaining good health

through proper nutrition, exercise, rest, and regular check-ups with the medical profession. It is also important for them to maintain a good mental and spiritual outlook, through the engagement in specific activities, including prayer and meditation. In working with senior residents, clients, and patients, it is well to always remember that it is God, the Father, who does the healing, and not the chaplain, minister, etc., who is present and usually initiates the praying. The one praying serves as an open conduit (or in other words, a channel) to God's bountiful healing and goodness, and recognizes the presence of the Holy Spirit. It is well to also remember that death itself could be considered a healing, a relief from earthly pain and suffering, and an avenue to a glorious, happy eternal life.

### **Historical Foundations**

There are five Otterbein Retirement Living Communities throughout Ohio: the community in Lebanon is the oldest, and contains the corporate offices. This facility, Otterbein-Lebanon, about twenty-five miles south of Dayton, is the result of a culmination of a dream held by the United Brethren Church to provide a home for children and older adults. In 1912, land was purchased from the Shakers at what was then Union Village. "In 1963, the child care program was phased out, and the community focused upon serving older adults."<sup>2</sup> The original site was over 4000 acres but now after several sales of parcels of land the community consists of 1459 acres. A variety of living options are offered, from independent living in homes and apartments, assisted living in suites, transitional care, and full nursing care. The current census reflects a total of approximately 735 residents, of which one-half are in the latter three units.

---

<sup>2</sup> *The Otterbein Home 1913-1966*. (Lebanon, OH: The Otterbein Home, 1963), 2.

### Theological Foundations

In dealing with people from a pastoral viewpoint, the researcher feels that it is very important to stay close as possible to his heart to receive God's answer to every troubling situation. Henri Nouwen states, "Sometimes I have to trust that God is working in me and that the way I am being moved . . . is part of a larger movement of which I am only a small part."<sup>3</sup> This part of ministry entails listening to one's heart, and the heart of others in order to hear God speaking.

The researcher sees his ministry in the world, as it exists today, as not too different than it was in Jesus' day; basic human needs, desires and challenges are little changed even though it is said we dwell in an increasingly complex world consisting of scientific innovation, and our outlook, particularly in the U.S., is tending to become increasingly self-centered and materialistic within some segments of the population. His theology of ministry coincides with his present conduct of ministry as chaplain. He feels that he is Spirit-led in his hospital ministry and serves as a ready and willing channel and vessel for the inflow of God's goodness, blessings and Grace.

The researcher believes that improvement in the quality of life of patients, residents and clients should be the foremost consideration in working with and praying for them. However, he also believes that quality of life is relativistic, and based upon an observer's frame of reference. He also believes that quality of life should, if it were possible, be based upon a measurement of the "inner joy" of an individual, and not upon the outer effects of the material world. For example, Biblical Saint Paul, in spite of his suffering, torment, challenges, and periodic confinement, exuded an inner peace and joy which would be impossible to measure by today's quality of life criteria as proposed by

---

<sup>3</sup> Henri Nouwen, *In The Name of Jesus* (New York: Crossroad Publishing Company, 1999), 9.

the medical world (Romans 15:32 and 2 Corinthians 2:3). Paul also realized that “the so-called ‘intangibles’, which the rest of the world did not see or hear, were the very substance of his ‘outer’ experience.”<sup>4</sup>

Quality of life is rarely measurable by an “outside” observer, and thus does not lend itself to casual judgment, assessment, or analyses. The researcher does not believe that quality of life is necessarily dependent upon the size of a individual’s “world”, magnitude of their disease, nor degree of their suffering. Physical activity and material productivity, he believes, are also not necessary yardsticks to ascertain a quality of life. He believes that this subject is wholly related to the inner creative spark of the Holy Spirit, giving rise to that which brings about inner joy and contentment. It also seems to him that “sanctity of life” would have to be included in the definition and understanding of “quality of life”.

Working with the elderly causes one to realize that most of these individuals, because they have had a substantial life span, perhaps think that they are very close to closure on their earthly ambitions and human aspirations, and now are contemplating such things as death, heaven, God and eternal life. There are many Scriptures which address this. In John 14-17, Jesus makes several profound comments. In John 16:28, Jesus says, “I came from the Father and have come into the world, and now I am leaving the world and going to the Father.” This is also true of all humans; they came from God, and upon physical death, their souls will repose in eternal life. Jesus prays for the oneness of those God had sent him (presumably the disciples and Jesus’ acquaintances), and “all those who will believe in me through their word ” (John 17:20). Thus, all who believe in Jesus and keep his and God’s Commandments will be one with God and each other. They will be saved if they earnestly repent and can look forward with great

---

<sup>4</sup> Joel Goldsmith, *Our Spiritual Resources* (London: George Allen & Unwin Ltd., 1962), 48.

anticipation to eternal life. It is this good news that provides hope for those whose life on the physical plane (material world) appears to be drawing to a close. This hope, of course, lies in their anticipation of a glorious eternal life with God. In John 14:6, we find Jesus proclaiming, “I am the way and the truth and the life. No one comes to the Father except through me.”

The researcher believes another important theological consideration is contained within John 14:1-3, where Jesus speaks of the many rooms in his Father’s house and that he would go and, “prepare a place for you.” These words are comforting to those approaching life’s end. He also speaks of the Holy Spirit as a helper and guide for everyone when Jesus departs. This same good news is also comforting to the families and friends of departed ones. And in John 17:5, Jesus asks God to, “Glorify me in Your own presence with the glory that I had with You before the world existed”, which seems to imply that the embodiment of Christ, as well as God, has been eternal. Jesus was not of the world, but born of a virgin and was indeed the Son of God, and recognized that the people should be in the world but not of it (John 17:11 and 14). It implies that the Spirit of God, or the “Christ” has been and always will be “eternal”. Jesus also asks God to protect and look after those in the world.

## **CHAPTER FOUR**

### **METHODOLOGY**

This effort was an exploratory investigation in the form of a field study directed toward ascertaining the effects of creative artwork on individuals suffering from dementia.

#### **Approach**

During the course of this ten-week research effort, five ADS staff were asked to actively observe and evaluate the selected artist-participants and their activities. This was performed three times per week for approximately one hour each time (exclusive of preparation, take-down, and debriefing time.) Some sessions were in the late morning and some in the early afternoon. The researcher usually ate lunch with the entire group of participants and staff, before which he read some inspirational spiritual writing from the Daily Bread or Daily Word, and said Grace. At times, he also participated in other activities with all of the participants and observed their behavior. Initially, the researcher believed that qualitative feedback from the staff would be adequate; however, after contemplating this during several of the initial weeks of this effort and discussing this with both professional and context associates, it was decided that the use of evaluation sheets might yield “quantifiable” data, and perhaps more meaningful results. Therefore, during the following weeks, evaluations were completed both during the time they were performing artwork and also engaged in a myriad of other ADS activities. Two evaluation sheets, one for artwork exclusively and one for activities called “other”, were distributed

to the staff. Each contained nine factors to rate from zero to five (five being the most profound effect) for each participant. A total of eighty-four separate evaluations were performed, resulting in 756 “data points” (See Appendix J). It was initially desired to have the art participants evaluated as frequently as possible, e.g., at least once a week, but one of the challenges was to get the staff sufficiently motivated to find sufficient time to accomplish this. This may marginally represent an adequate sample size for effective research, but the researcher believes that the results, coupled with personal, staff, and outside observations and reflections (see Chapter Five) lend important insights and evidence of positive trends regarding this effort. Prior to the effort, the staff evaluators were briefed by the researcher concerning the use of the evaluation forms.

### **Proposed Hypothesis**

The researcher hypothesized that after proceeding with the art program at ADS, there would be sufficient data and knowledge to allow a meaningful assessment and evaluation to determine if any improvements were made in the quality of life of the participants by virtue of a noticeable spiritual enhancement. It was hoped that these efforts would lead to the observation of increases in joy, happiness, and overall well-being of the participants, yielding positive benefits to themselves and to their families, resulting from an increased awareness of self-fulfillment, self-worth, and connection with God.

### **Research Methods Employed to Test the Hypothesis**

The primary focus was the observation and assessment of any apparent changes in the emotional and spiritual states of selected participants of Adult Day Services when they were engaged in a form of artwork called “spiritual painting”. Spiritual painting is

defined by the researcher as, “artistic expression, keeping God and the Holy Spirit in mind, while producing a God-inspired spiritual representation.” The goal was to increase the quality of “spiritual” life of the participants through increasing their awareness of God and Christ by virtue of this form of painting, assisted by Biblical story telling, prayer, and encouragement by the researcher. Indications of any increased feelings of peace, joy, self-worth, and contentment were determined during the pursuit of this activity. These observations and assessments included any changes in the verbal (and physical) communication of the participants. The basic experimental group consisted of nine people. These were primarily those who had participated in painting in the past two years under guidance of the researcher. The influence of this group tended to “spill over” and was felt by all. This contributed to the overall “good” feeling of well-being of all participants of Adult Day Services, added a positive note to their individual and collective experiences, and, hopefully, increased the quality of their spiritual lives. This could be considered a secondary benefit of the overall effort. The art participants were very willing to paint, and yet, for the most part, the researcher believed that they were not aware that they were part of a research investigation due their lack of cognition.

This entire process allowed the researcher, staff, and other invited people to observe and assess the level of expression and openness of the participants, and any apparent changes in their emotional, psychological, and spiritual states. Interviews were made by the researcher with Day Services staff, the participants, and some participants’ families to further gain an appreciation of any changes. Specific questions to be asked the participants, staff, and family members, a sample family permission form, and an outline of daily procedures, are contained within Appendices D through I. Initially, the researcher intended to ask the list of questions contained within the appendices, but found that much could be gained by casual conversation concerning the process and the



evaluations. Family member input was gained when the participants arrived at or departed from ADS, as well as from numerous social functions.

The researcher has been an artist, a painter, all of his life, and feels that this “gift” as well as his love for God and his gift of doing ministry for God was utilized most effectively in this effort. He has found that painting with those having a desire to express themselves through the medium of visual art has led to very gratifying and God-directed experiences.

Detailed records of the above events and appropriate reflections were placed in a journal (see Appendix A), and included the establishment of a “baseline” on which additional research will depend. The specific type of research performed adhered to the “Pro-Active Research Method.”<sup>1</sup> This method relies upon observation, interviewing, journaling, and the use of documents, where applicable. It also involves the direct participation of the researcher with the art participants in a focused activity in which all are “engaged in a transformative process.”<sup>2</sup>

### **Time Frame**

Field research extended over a ten week period, from February 6 to April 17, 2006, with the proposed activities being conducted within a two-hour window, three times a week for a total of sixty hours. This entailed both qualitative assessment and quantitative measurement of the participants’ emotional responses. It relied upon visual observation by staff personnel and the writer. Even though the time spent with the participants represented less than four percent of the their total weekly time, it is recognized that one can substantially influence and have a pronounced effect on an

---

<sup>1</sup> William R. Myers, *Research in Ministry, Third Edition* (Chicago: Exploration Press, 2002), 17.

<sup>2</sup> Ibid.

meeting time is limited. And it should again be pointed out that the researcher feels that he and the participants served as vessels or channels for God's healing presence, remembering that it is God ultimately who does the work. There is no space nor time associated with God, and with God, all things are possible! It should also be emphasized that the power of each individual's mind, which is associated with the Mind of God, had a significant effect of the individual's well-being and the effectiveness of the results obtained.

## **CHAPTER FIVE**

### **FIELD EXPERIENCE**

#### **Introduction**

A ten-week research effort was undertaken from February to April 2006 to determine how a creative endeavor, such as performing artwork, impacts the spiritual quality of life of older people suffering from varying stages of dementia. The context was the Adult Day Services unit of the Otterbein Retirement Home in Lebanon, Ohio. The researcher relied upon qualitative assessments by staff members who recorded observations which were quantified on evaluation sheets (See Appendix J). The observations were made when willing participants were engaged in artwork as well as pursuing all other activities. Positive criteria rated included the displays of happiness, confidence, pride, agreeableness, focusing ability, self-esteem, and pleasure. Two negative attributes were also considered (hostility and sadness), but very few exhibited these. Most of the resulting data showed positive trends of improvement when compared to the other types of activities of ADS when grouped together.

The researcher has determined that his hypothesis which stated that there will be an improvement in the so-called spiritual quality of life of the participants had indeed come to fruition (in most cases). However, there were several art participants whose physical and mental states precluded making a positive change. The participants least affected by dementia exhibited the greatest positive change, whereas the more severely

demented, for the most part, exhibited unchanged or negative outcomes. The average change noted in the nine participants by the five evaluators was a positive seven percent change for the better. (See Appendix J) Of the forty-two sets of evaluations, eighteen (forty-three percent) reflected a positive change, twelve (twenty-eight percent) showed no change, and twelve indicated a somewhat negative change. When the positive outcomes are examined, it was found that these were primarily attained in increased focusing ability, pleasure, pride, and satisfaction of the participant when pursuing artwork.

### **General Comments on the Art Effort**

Altogether, there were nine participants who expressed interest in painting and whose families/care givers gave permission. There were five staff who served as observers.

The differences noted by the evaluators for all participants were varied, but for the most part, the ratings were fairly consistent. Some of the variation could be attributed to mental and/or physical changes of the participants from time to time, and some could be due to the participants' responses to the facilitator and other participants.

There were forty-two evaluations of artwork, and the total number of evaluations were double that number when "other activities", which comprised everything else the participants do during the course of the day at ADS, were included. There were nine criteria to evaluate for each, yielding a total of eighteen items. Thus, a total of 756 data points (eighteen times forty-two) were obtained.

## Narrative Discussion

Appendix J contains all participant ratings by each evaluator. All criteria ratings were totaled and presented in each block for both artwork and other activities. The sum total of all changes between both are indicated at the bottom of each column for each evaluator, and a grand total change of a positive thirty-seven percent (artwork versus non-artwork) results. This averages approximately seven percent for each evaluator.

Evaluator 4 indicated, however, a substantial improvement when Participant A pursued artwork (+8, or 60% improvement.) When Evaluators 1 and 2 observed A, little overall change was noted. Evaluator 1 rated A down slightly in self-esteem, concentration and confidence. Evaluator 2 observed that A's happiness seemed to increase as he performed artwork. Evaluator 4 found that A seemed to improve in all areas when he was involved in artwork. It should be noted that many of the changes are subtle, and perhaps best determined by the concentrated effort of a trained observer.

For the most part, Participant B is self-motivated and therefore requires little or no assistance, other than initial suggestions to incorporate something spiritual and/or religious in his paintings. This individual has displayed as much as a 35% improvement while doing art compared to other activities.

Participant C was generally agreeable to perform artwork and did not usually require much encouragement. She was pleasant and persistent, needed more help than others in grasping magic markers and other coloring tools, and relied upon the researcher to do pencil sketches of those things she requested to color. There was little noticeable change in her ratings between artwork and other activities, but she seemed to derive enjoyment and satisfaction in painting and displaying her artwork.

Evaluators 1, 2, and 5 found no discernible difference between artwork and other

activities for Participant E; however, Evaluator 4 found that E's apparent happiness, self-esteem, pride, and agreeableness increased while pursuing artwork. Evaluator 5 found that E derived considerably more pleasure doing artwork, and her ability to focus and concentrate seemed to increase a moderate extent.

Participant F's ratings decreased an average of 3 (or approximately 9 percent) going from all activities to artwork, when rated by observers 1, 2, 3 and 4. Evaluator 5, however, gave F a 5 (14 percent) increase when engaged in artwork; she is the activities director and may have been more aware of F's attitude, etc., when performing other activities. He was usually rated higher in focusing ability and pleasure, but lower in agreeableness and confidence.

Participant G's ratings fluctuated between raters; Evaluator 2 found that G seemed happier while painting whereas her confidence and pleasure seemed to slightly diminish. Evaluator 1 found that G was happier doing other activities. Evaluator 4 thought that while G painted, she exhibited more confidence and focusing ability. Other evaluators found that G seemed essentially unchanged going from other activities to artwork. The researcher believes that G essentially has some difficulty focusing on anything for an extended period of time, since she is easily distracted either by her own thoughts, or other activities around her. Thus, she remains basically unchanged throughout any activity.

Participant K only received two ratings, and these were by the same staff person, Evaluator 2. The first rating, on April 6, indicated identical results, in the moderate range, for both artwork and other activities. At this time, K received a negative 1 for both hostility and sadness in both environments. At a later time, April 16, K seemed less hostile and sad (ratings were zero), but the rest of the ratings tended to vary. For other activities, K received the highest rating of 5 across the board, but artwork yielded five 4's for positive attributes, and one 5 for self-esteem, and one 3 in pride. Because of her

apparent changing personality, and seemingly inability to focus except for short periods of time, rating was somewhat of a challenge. The researcher believes that her relatively poor attitude while doing artwork resulted in her somewhat degraded scores. Likewise, her attitude and low esteem of herself and her ability probably affected the negative scores of April 6.

Participant L's ratings shifted up from 3 to 5 in areas of concentration and focusing ability, agreeableness, pleasure and confidence when she was involved in artwork, in comparison to other activities. The rest of her attributes remained constant. Overall, her rating increased from 21 to 24 (almost 15 percent) while performing artwork.

Participant O was rated only by Evaluator 2 on two separate occasions. The first time was when O displayed an across-the-board improvement while doing artwork compared to other activities (all 5's compared to 4's). The second time Participant O agreed to paint, the ratings were identical for both art and other activities. It is suggested that this was based on Evaluator 2's observation, and at that time she could have been unduly influenced by her amazement of O's painting. The researcher, however, noted a substantial change in the participant's attitude and focusing ability when engaged in artwork, and tended to agree with Evaluator 2's assessment..

## **CHAPTER SIX**

### **REFLECTIONS, SUMMARY AND CONCLUSIONS**

#### **Reflections on Field Experience**

People who attend Adult Day Services generally suffer from dementia or other mental (e.g., Alzheimer's) and physical degeneration, and for the most part, do not outwardly exhibit much reaction to any activity in which they are involved. The researcher believes that the most obvious changes were exhibited by Participant G's apparent increase in happiness while doing artwork, for which she exhibited talent and enjoys. Some, like Participant L, seemed content doing anything that came their way, were "good sports" and exhibited an "even keel". Participant C seemed to derive more confidence and pleasure from artwork than other activities, but for the most part, seemed to be basically unaffected emotionally by external stimuli from any activity. Physical and mental limitations made this so. Participant E had adequate dexterity in her fingers which enabled her to execute good (expressionistic) paintings, but she was limited in meaningful communication. Participant F lacked the confidence to paint, and was always reluctant to start. Thus, he needed a lot of encouragement. However, once he started, his outlook considerably changed for the better, especially in agreeableness, self-esteem, and concentration ability.

It seems that the more extroverted, talkative participants consistently had the highest positive scores. Those who were more introverted, and rarely expressed emotion



and rarely spoke, seemed to stay on an “even keel” no matter which activity they were pursuing. Therefore, there was little or no change between the conduct of artwork and other activities for these individuals.

The researcher observed that all participants engaged in artwork exhibited a greater ability of concentration, a greater ability to get away from their world of pain, disharmony and anguish, and at least, momentarily, to live in a world of freedom, beauty, and expression, realizing that God is guiding them. For example, Participant B displayed this, when he was able to stop thinking about distressful situations involving his transportation, become calm and centered, and focus on creating meaningful, very spiritual paintings. At times, the participants’ creative juices seemed to flow and have a positive, enhancing effect of their mental outlook and consciousness. The researcher can also confirm most of the findings as the result of his personal creative experience, since he has been involved with art in one form or other all his life. (See Introduction, page 2).

Some settings or environments seem more conducive to creativity, but of course, like so many things, are an individual preference and depend upon the individual’s entire perspective. Some require a quiet place, suitable to solitude to allow God to get into the picture. Most, including the researcher, feel that settings such as being in the mountains, with spectacular views, or next to (or on) a lake or perhaps an ocean brings out the inspiration within the soul. There are times when creativity ensues even while in noisy crowds of people, especially when there are no personal connections with these people, and the likelihood of being disturbed or personally distracted is absent. This may well occur when one is involved with and surrounded by beautiful music, when one is stirred by magnificent scenery, by an inspiring person, a talk, seminar or message, or for that matter, anything that enhances a person’s feeling of well-being, and brings them closer to their God-Source.

Since qualitative research was emphasized in this effort, the researcher was more concerned with the process rather than the final outcome, or results. This was inherent in the engagement by the researcher in active research with the ADS participants. It is also emphasized that getting the people to express themselves (the process) is of utmost importance, not the quality of their “end product.” The immediate response is important; their final artwork should not be critiqued, judged, nor compared, remembering that all expression is an individual thing. It should also be mentioned that so-called intended “spiritual painting” is dependent upon the judgment and perspective of the artist-minister facilitator, and the overall approach taken and positive encouragement given by this facilitator.

The researcher’s wife, Mary, was an invaluable asset. She accompanied the researcher about one-third of the time, mixed with all the participants and staff and provided worthwhile oral assessments of the activities in ADS. She also assisted the staff in the logistics in getting the participants seated and comfortable, and in getting art supplies in and out. Mary also encouraged the participants to be creative and do artwork.

Some of the participants’ reluctance to engage in ADS activities and in artistic expression is probably directly related to their physical and mental states. This could be the result of previous, relatively exhausting activity such as undergoing physical therapy, not feeling “up to par” because of illness, or due to mental depression caused by grief over a loss or other stress-related concerns. Overall, the staff of ADS attempted to maintain an uplifting, positive atmosphere for all attendees, and tried not to emphasize departure, illness, or death of any participant. New attendees were introduced to and usually were readily accepted by the group with minimum “fanfare” and interruption. There always seemed to be a natural assimilation process and newcomers always were welcomed by all and joined their activities.

The researcher saw the large impact that art-participant spirituality has on creative work. For example, Participant B always seemed particularly inspired and exhibited much pride when working on a “religious” painting, and agreed that God was the source of his inspiration. This seemed true of others with a significant “religious” background. As in many things, it was difficult for the researcher to ascertain the effect of spirituality on those of more advanced dementia and cognitive impairment. However, most would say “yes” when they were asked if they believed that God directed their painting activity. As indicated earlier, the researcher believes and the staff found the participants were more “focused”, contented, and proud, across the board, when they were involved with artwork.

### **Placebo Effect**

Most of the ADS participants knew that the researcher was a minister, chaplain, and seminary student as well as a creative person through whom God works. This knowledge plus his presence (and God’s Presence) played a significant role in his relationships with the participants. One could say that his presence had a positive healing effect on most participants. As in the hospital where he serves as a Chaplain, those with whom he comes into contact treated him with a degree of reverence and respect, perhaps inwardly, or even overtly, acknowledged that he was a representative of God, and thus a legitimate channel or means of healing. Thus, it could be said that he served as a “medicinal” placebo, or substitute for physical medicine. He served as a channel for healing, and thus, brought a feeling of optimism and well-being. A placebo, (from the Latin “to please”), tends to work in cases of healing due to the hope and faith a person displays in it. Thus, the art participants activated God’s healing and creative power through placebos by virtue of an inner faith and trust in God.

### **Observations, Insights and Findings**

Observations by and insights of the researcher were many, and include:

- a. Many times, the process is more important than the outcome.
- b. One's spirituality is difficult to determine.
- c. Fairness and equal treatment of all is vital.
- d. People change in response and ability when ill.
- e. Sometimes illness (e.g., diabetes, etc.) can be viewed as a blessing!
- f. Dementia/Alzheimer's cannot take away the heart and soul of a person.
- g. Communication is difficult with most participants due to dementia/Alzheimer's, but seems to become easier with time.
- h. Creativity, especially art, stills the participants' minds and increases their ability to focus.
- i. Participants in Adult Day Services require constant vigilance, patience, and encouragement.
- j. It is important to be compassionate, sympathetic, understanding, and patient while working with elderly suffering with mental and physical disability.
- k. Regardless of appearances, there is a real person with a heart and a soul within the elderly.
- l. With the right encouragement, the disabled will exhibit great creativity.
- m. Working with people with dementia and Alzheimer's has been very satisfying and has given the researcher a good understanding of the nature of these people.
- n. Based upon the time working within his context, the researcher believes that he has a special calling to serve the Lord through these people.
- o. The researcher was an important presence to the cognitively impaired.

- p. It has increased the researcher's capability in dealing with the cognitively impaired.
- q. A reasonably good painting can be created by the researcher while helping others by being affected by their inspiration.
- r. Both the "subjective" and "objective" have to be considered when dealing with those with dementia.
- s. It is important to separate procedure and factual outcome from personal reflection.
- t. People who have the least disastrous mental effects tend to exhibit the greatest changes, and these are, for the most part, for the better.
- u. Art seems to still and pacify the "wild beast" in individuals.
- v. People with the severest dementia / Alzheimer's seem to have the least observed change when doing artwork vs other activities, i.e., "C" & "E".
- w. With the right encouragement and proper stimulation, one can create the climate where miracles can happen, i.e., "with God, all things are possible."

The process of creating artwork along with the art participants gave the researcher an opportunity to converse with and learn more about them, establish a oneness and a more fulfilling camaraderie with them, and opened up many serendipitous opportunities with the staff and the other ADS participants. The researcher came to better know their inner selves, their thinking, and their responses to life. The act of performing artwork tended to sharpen the researcher's perception of both his and the participants' spirituality, even though he believed that this is largely indeterminable. He also has discovered the personal satisfaction of ministering to them, and continues to believe that it is the Lord's calling for him.

The researcher further realized that there is a “true self” deep within these people, regardless of the extent of their disabling dementia. It would be highly recommended that others pursue this endeavor since the researcher tends to receive as much spiritual fulfillment and satisfaction as that gained by the participants. It should be further mentioned that the researcher had found these latter considerations so desirable, that he has continued weekly visits to ADS in order to maintain involvement with the people, and to gain a degree of spiritual regeneration and continuing renewal.

Last, but not least, it is the researcher’s opinion that a creative endeavor such as artwork is about the only one of the many activities within ADS which involves the mental, physical and spiritual aspects of the whole person, and thus presents the most likelihood of spiritual transformation. The researcher believes that through this entire effort, he has gained a more thorough understanding of ministry to the elderly, how to pray and work with them, and how to best motivate them to creatively demonstrate their inner potential.

### **Concluding Remarks Concerning Future Plans**

UTS course coverage could include special courses on geriatrics and gerontology, addressed to challenges of working with the older population. Specifically, dementia and its associated diseases could be covered, with attention as to how to minister to, work with, communicate with, and take care of these people. Ways of enhancing the spiritual “quality of life” of these people could be included as part of this ministry. In addition, a course could be offered to cover qualitative assessment of individual subjective characteristics.

Plans will be formulated to disseminate the researcher’s methods, procedures, findings and conclusions to people in the health-care field, especially those involved with

dementia and Alzheimer's through University Microfilm, Incorporated. A DVD, prepared as an example focusing on creative artwork, could be produced. This, coupled with the final project document, will therefore be available for public distribution, and should prove to be valuable tools to inform care-givers, chaplains, pastors, health-care and lay people of the effects of creative artwork on those individuals having dementia and Alzheimer's.

More thorough efforts should be undertaken to supplement this art effort. These should be more extensive involving many more hours and calendar time with many more observer-evaluators. It would further be recommend that much more data be obtained during the course of this follow-on work in order to further substantiate the findings of the limited research effort reported herein. This follow-on effort should be centered on replicating, yet expanding, the process used in this investigation in other adult day care facilities, nursing and retirement homes, senior centers, and wherever people are congregated who would benefit from this kind of work. For example, the Maria-Joseph facility, in Trotwood, Ohio, is in close proximity to UTS, and could be considered.

### **Strengths**

A strength is the relative simplicity in which this effort was pursued. It required minimum number of facility staff and their time, due to straight-forward evaluation forms and criteria, which did not require updating or modification during the duration of the investigation, and the relative ease of the facilitator in working with the participants. For the most part, the participants were known by the researcher for a considerable time (about two years) before this concentrated effort commenced, so he had already established significant rapport with and had gained appreciable insight into the art participants. It is believed that the time allotted provided ample opportunity to assess

the effectiveness of the research techniques. Other strengths are the reproducibility, simplicity, and transportability of this investigation.

### **Limitations**

One weakness might be that due to the nature of this effort, it would be highly desirable that those engaged in similar research have training and experience in both ministry and artwork. This would enable them to minister to the participants (as well as the staff) and to engage and effectively guide the participants in the process of “spiritual” painting.

A shortcoming of the investigation is the limited number (forty-two pairs) of staff evaluations. It is believed by the researcher, however, that a larger number of data points would further substantiate the trends indicated, and increase the confidence in and credibility of the data.

Another weakness might be the subjective nature of this effort, and the inconclusiveness of quantification of results. While quantitative evaluation employing numbers appears very meaningful and conclusive to some trained observers, this researcher feels that since all observations of participants by himself and others are purely subjective, they are extremely difficult to “quantify”. An example of this would be attempting to quantify the effectiveness of prayer and the ministering to people.

Another concern is the inherent bias built into the evaluation system. Some of the ratings were performed by one staff evaluator. Another evaluator, who was activities director, could have placed more emphasis on her area of expertise, whereas another one was a well-trained and experienced RN who was especially observant of the participants’ actions, performance, and needs. The latter evaluator lent herself more fully for an empathetic response to the participants which is probably reflected in her higher (+3.2



average) rating for artwork compared to “other”.

Other biases are related in the following comments concerning this research:

Staff Evaluators 2, 3, and 5 are nursing assistants, and all tended to show minimal differences between art and other activities in their ratings (except in the case of Participant B, who proved to be an exceptional focused artist who really enjoys his artwork). Evaluator 1’s ratings seemed to be slanted, or biased, toward the “other activities”. This could be partially due to her position as “activities director” in ADS, and due to the fact that she spends minimum time observing art activities. Thus, her ratings for Participants A, B, C, and G showed no change or a relatively small negative change going from “other activities” to artwork. Evaluator 4, who was the ADS supervisor, was absent June 21, 2006 to August 28, 2006 for medical reasons, and therefore this project’s participants’ families survey forms were not utilized.

### **Concluding Remarks**

The researcher would like to say that this D.Min. effort has given him, and he believes, all the context participants and staff, a greater appreciation of the efforts of Almighty God. He also believes that his spirituality, and awareness of the power and guidance of God have increased to higher levels, and that he has acquired a greater understanding of human nature, particularly as it involves the older individual. He hopes and prays that his efforts during this investigation have enhanced the spiritual life of the individuals involved and the memory of the brief moments together will linger for a while. He has gained a heart-felt, soul deep, appreciation of all those who came his way, and deeply recognizes and is thankful for the humility gained in associating and working with the wonderful, though disabled, people who come to Adult Day Services.

**APPENDIX A**  
**JOURNAL OF FIELD EXPERIENCE**

## **APPENDIX A**

### **JOURNAL OF FIELD EXPERIENCE**

Note: Even though Participants H, J, M, and N were mentioned in this journal, these were not the officially evaluated participants due to lack of family/caregiver authorization

#### **DAY 1: MONDAY, 6 FEBRUARY 06**

It was a good session, but working the night before as chaplain at Good Samaritan Hospital caused the researcher to arrive a bit late and get a late start. He needed more time to talk to staff and prepare things, perhaps at least 30 minutes. After looking around, he discovered the art supplies were scattered around several places. (He did bring some himself.) Evaluators 1 and 2, of the staff, helped him get ready. There were a few unexpected interruptions - Participant D kept wandering into the back room, where we worked, and was curious about what was going on. He did not express any interest in painting. It took a bit of encouragement to get Participants C and A to paint, but once they started, it was hard to stop them, even for lunch. They were told that we were going to do spiritual painting - only Participant B has a full appreciation what that involves. There were only three involved, since another participant, F, just had therapy and was not apparently feeling up to par. A and C needed help deciding and wanted the researcher to do some pencil sketching before beginning on their painting. All the people, including the staff, were appreciative of the results. Since the researcher worked the third shift the night before, he was not fully up to par, and felt a bit tired. The participants said they enjoyed it. A, with the researcher's help, painted (water color) a cross on a hill with trees, C painted a flower utilizing color pencils, B water colored a detailed seascape of a lighthouse and a church having three crosses, and the researcher painted a scene of a cross on top of a mountain; thus he considered all were spiritual. A and C will continue to work on their paintings the next time we meet, which will probably be this Thursday.

The researcher concluded by cleaning up, and talked to staff about their observations of this activity. Coding was established to provide anonymity, and will be exclusively used in future write-ups.

Observations: The participants seem to open up more when they painted, seemed quite dedicated when they got started, and it is believed that they derived enjoyment and satisfaction from the endeavor.

#### **DAY 2: THURSDAY, 9 FEBRUARY 2006**

A and B are not at Adult Day Services on Thursdays; however C, D And E participated, but a little reluctantly at first. Once E and E got started, however, they

seemed to enjoy their painting. Today, they were reminded that God is in the process of painting. Neither C or E speak very much, and only respond very briefly when spoken to. It is hoped that this artistic endeavor will draw them out more. The researcher received help and support from all the staff in organizing the people and setting up. To save time and increase the motivation to paint, he suggested they remain at the table in the regular room, which they seemed happy to do. C completed her picture of a flower started the last time, whereas E did an abstract sketch of a "face". (The researcher will have to ask her next time whose face it is, perhaps God's?) Both employed color pencils as their medium. D, after initially pacing around and watching with growing curiosity, was finally encouraged to sit down and try his hand at painting. He did, and after making a few marks on the paper, became restless and became concerned about his trip home. D needed a little guidance concerning what to sketch, and the researcher helped him with a simple drawing of a house and trees.

### **DAY 3 - FRIDAY, FEBRUARY 10, 2006**

Yesterday and today, we met to paint the regular front room. The researcher thought this yields more camaraderie and unity with all. The back room, originally intended to be used, does provide more privacy, but at the same time isolates some of the participants from the rest and prevents unity and observation from the rest of the participants. C, E and G were the painters, and seemed very agreeable to paint. (A, B and D were absent.) We used the past and (spiritual) coming events as a theme, and started with a prayer recognizing God as our guide as we painted. In these sessions, the researcher also was engaged as a participant and an inter-or-pro-active researcher. Therefore, he also painted pictures. C worked on a picture (which the researcher sketched) of a barn and star, reminiscent of a Christmas scene, G worked on a picture of the scene outside the window consisting of birds, feeders and trees, and E was busy with another "impressionist" painting which portrayed her feelings. All seemed happy and enthused with their work, and this feeling carried over to the rest. Lunch created a respite, and it seemed, a renewal of creative energy. During the last thirty minutes, an Otterbein resident entertained us with her inspiring piano playing. This was very well received and appreciated.

### **DAY 4 - MONDAY, FEBRUARY 13, 2006**

There were only two doing artwork today - B and G. Participants C and E were there but did not want to work on paintings, even with some encouragement from the researcher and the staff. However, there were distractions; there were several other activities going on concurrently including an Adult Day Services' Special Olympics and Valentine's Day crafts, both which seemed to divert interest and attention. Easter was the subject for the painting today. B's drawing was comprehensive, detailed, and covered the birth, death and resurrection of Jesus, whereas G's reflected new life in nature, birds, and trees. Both participants seemed very engrossed in their artwork, and seemed reluctant to leave it when lunch arrived. The staff were helpful in attempting to encourage more art participants, and in getting things set-up for the session. We initially started with a prayer

asking for God's guidance. After lunch, however, the participants were reluctant to resume painting since they became engaged in the other activities at the table at which they sat.

#### **DAY 5 - THURSDAY, FEBRUARY 16, 2006**

Today, the researcher was primarily involved with asking questions and having discussions. These entailed ascertaining the feelings of the four art participants concerning artwork. E seems to be an independent thinker and is very sincere and straight forward in her answers. She says she believes in God, but doesn't think that God is helping her paint. Sometimes her answers are inconsistent, but once she starts doing artwork, she becomes very focused. C is always agreeable and expresses herself in a quiet manner and very carefully, so as to not "rock the boat". She tends to get very involved in her work to the extent that someone occasionally has to tell her that it is time to finish. A seems to have definite thoughts about everything, but seems to have difficulty focusing his mind long enough to work on a painting. D is one who doesn't express himself well, and also has trouble focusing his mind.

#### **DAY 6 - FRIDAY, 17 FEBRUARY 2006**

C painted with the researcher helping to sketch flowers; E painted a sun abstract; G started a garden landscape; God was illustrated in all of these. H was at the table, and was at first reluctant to try her hand at painting. She later agreed but had difficulty using the oil pastels and crayons; the researcher drew a scene with a birdhouse for her to color, but she did not succeed very well. Discussions were held prior to, during and following painting. All said they believed in God, and agreed that God was with them while they painted. E seemed unsure. G felt the Spirit moved and inspired her. When the researcher first arrived, a resident piano player was playing inspirational background music. This music seemed to lead to a freer-flowing conversation and enhanced the creative efforts of the individuals involved. G took great interest in all of our work, provided encouragement to H, and took upon the role as a type of leader, or art teacher, for the group. The researcher painted an abstract depicting the sun and the spiral of life. E, C, and G said that painting makes them feel good and helps them. All in all, today's visit involved good positive experiences.

#### **DAY 7 - MONDAY, 20 FEBRUARY 2006**

When the researcher arrived, an MDiv student from United Theological Seminary was working with the people and primarily playing inspirational and seasonal tunes on her flute. Upon completion of her visit, the researcher commenced to work with E and B, primarily, in spiritual painting. At the onset, the researcher read today's writing in the *Daily Word*, and the Parable of the Mustard Seed (Mt. 13:31). The researcher also prayed for all the participants, that they receive guidance and healing. It was pointed out that everything is generated from a seed, a thought planted in the mind. It was mentioned that everything conceivable is demonstratable in the Mind of God, that "for God all things are possible (Mk. 10:27)". The Kingdom of Heaven is likened to a mustard seed which has

grown and flourished. D was not feeling well so did not participate. H was very sleepy, and could not be convinced to paint. E also seemed quite tired; (N said that E always is after a weekend.) E did start another impressionist painting which should be completed during the next session Thursday. B started painting another lighthouse scene, and the researcher pointed out that all light starts from a central point; a small photon (or photons) of light which can use even a candle as a source, and, by means of the appropriate optics, this small light can be focused into a strong beam which can be seen by ships far out at sea. A painting is also made up of colors consisting of infinitesimal particles which combine into a larger picture which can be observed. Thus, all paintings, like E's and B's are manifestations of an almost infinite assembly of infinitesimal particles, which can be called "mustard seeds." The researcher incidentally did a rough oil pastel painting depicting all civilization and mechanization as originating from a mustard seed implanted by God into the human mind.

#### **DAY 8 - THURSDAY, 23 FEBRUARY 2006**

E, C, and D were the only ones there who expressed interest in doing art work in the past, but C was the only one who willingly participated, and only after some encouragement. E and D could not be convinced to do art work since they claimed they were both too tired, sleepy, and wanted to wait to tomorrow. The researcher read the Biblical Parable of the Yeast and today's *Daily Word* writing concerning "freedom" to the entire group of the participants. (Ref. Galations 5:1) The latter, involving freedom, allows us choice concerning what we think and believe, and causes us to move or expand our boundaries which seem to inhibit our creativity. Thus, this allows us to be lifted in consciousness where we are aware of God's all pervading presence. In conjunction with the former, it was mentioned that yeast is that substance which causes the flour mixture to expand and rise when baking and resulting in a successful outcome. Just as a seed which has fallen on fertile soil eventually grows and expands to a mature plant, yeast causes expansion, and can be likened to a good, creative idea, which when nourished by the Holy Spirit, grows and manifests itself. With God's help, we create, live and pursue our dreams, ambitions and desires, as well as watch our creative efforts come into fruition. C's creative effort today involved working on a painting of a flower. She exudes great patience, concentration, and focusing ability when pursuing artwork, and seem to derive substantial satisfaction and pleasure from this endeavor. She responded to some questions, saying that painting makes her feel good, and feels that it is worthwhile.

#### **DAY 9 - FRIDAY, 24 FEBRUARY 2006**

In the interest in giving the participants (and himself) a day's break in painting, the researcher decided to devote the time to inspirational reading and discussion.

Today's lesson was based upon the Parable of the Sower (Luke 8:4), and it was mentioned that good creative ideas originate from the fertile soil of the mind. Also said was that the individual mind is part of the Mind of God. The Daily Word for today was also read. This emphasized "healing", and was concerned with renewal and clarity of mind, as well as a physical healing of the body, knowing that the love of God moves in and

through one in a healing manner. It is hoped that this “seed thought” had a beneficial effect on everyone present today. Art work was discussed and its origination in the mind, and how it is the product of a creative seed thought.

### **DAY 10 - MONDAY, FEBRUARY 27, 2006**

There was one invited visitor today: Rev. Bob Ashburn, a peer in our Ministry to the Elderly focus group, and the pastor/chaplain at Bethany-Lutheran Village. He came to make observations and suggestions regarding the researcher's effort at Adult Day Services (ADS). Bob and he arrived within seconds of each other in the parking lot, and after a cordial greeting, walked in together. They stopped at the Chaplains' Office briefly where the researcher introduced Bob to the M.Div. student from UTS serving as a chaplain at Otterbein, and to the office secretary. We met Rev. James Ludwick, Otterbein chaplain/pastor, in the hallway; after a brief introduction and conversation, we made our way to ADS. Bob was here before so was fairly familiar with the facility and the people. We met one of the ADS art participants, B, at the door to ADS, and spoke to him and Evaluator 4, who was in her office, after which the researcher introduced Bob to the ADS participants and the rest of the staff. Since the M.Div. student was going to work with the people from 10-11 a.m., the art activity was conducted in the back room, with Participants C, E, B, and D participating. After reading the Parable of the Fig Tree (Luke 13: 6-9), the researcher explained that this means that to insure healthy fruit, a tree has to be fertilized, as well as the Holy Spirit has to “fertilize” one's mind to insure a healthy, good life. He also read the Daily Word for today, and read some information on Lent and Ash Wednesday. D did not stay very long; after several attempts, we gave up trying to get him to hold a pencil or crayon. His ability to concentrate is minimal and he complained of sore throat and pains in his sinuses. Therefore, B, C, and E were the dedicated artists today. The flowers which C worked on, and the abstract in which apparent flowers, bushes, etc. which E painted, were examples of good, healthy manifestations of growth and God's good. B started a picture containing a cross, a person (himself) kneeling in prayer, and an angelic figure, who he called the “Holy Mother”, before being called away regarding some personal business. It is expected that he will complete this artwork next Monday. E seemed to enjoy working on her painting. Today, she used some bold, heavy colors after spending some considerable time working with light strokes of color. The researcher asked her if she would like her work exhibited, and she replied, “No”. C said that she also enjoyed working on a painting, but primarily works on coloring that which the researcher previously drew. She and B said that they believe that God helps them when they draw and paint. After, the researcher had an in-depth discussion with B when he disclosed a lot of his background which involved his health, dating back over thirty-five years when he was allegedly adversely affected by chemicals. He is a good conversationalist, seems to be very intelligent and rational, but he claims that the service incident has caused him severe physical and mental limitations. B did indicate that he has a good, religious, background, believes in God, and believes that God helps him in all he does.

Rev. Bob Ashburn asked if the researcher noticed any change in his thinking

regarding spiritual painting. The researcher responded that his thinking has remained essentially unchanged, but thought that he was coming to understand the human nature of the (art) participants more thoroughly. Rev. Ashburn will provide comments on his observations (see Attachment G.)

#### **DAY 11 - THURSDAY, MARCH 2, 2006**

The researcher spent a considerable amount of time talking to Evaluator 4 concerning a paper she had on an investigation conducted by Jennifer Kinney, Ph.D., and Clarissa A. Rentz, MSN, APRN, titled, "Observed well-being among individuals with dementia: Memories in the Making, an art program, versus other structured activity." (See the Bibliography and Chapter Two) This investigation involved the affects of artwork on the quality of life (QOL) of specific art participants. This was valuable since it confirmed the approach of the researcher's investigation at Otterbein. Many techniques used and concluding findings were also similar to date to my project work. During the above conversation, the participants were all engaged in a game of bingo, except for H, who was not feeling well. The researcher spent time with H and prayed for her after she indicated that she wanted me to pray. Bingo is one simple, straight-forward activity that seems to cause all participants to focus their attention for relatively long periods of time. It involves anticipation, expectancy, and generates a degree of excitement, since the members always receive small prizes. The "letter caller", Evaluator 2, generated enthusiasm because of the clear tone of her voice and her inherent enthusiasm and optimistic manner.

The researcher spoke to E about a vibrant, small, abstract painting she did yesterday, and how much he admired it. She seemed pleased that the researcher noticed it, but again, could not tell him what it represented. Evaluator 4 told me that E seems to more open and talkative, and seems to have a more positive attitude since she has started painting.

#### **DAY 12 - FRIDAY, MARCH 3, 2006**

When the researcher first arrived all were playing an intense game of bingo, which gave him an opportunity for observation.

C and E were the only artists today. We met in the "back room" and neither needed any coaxing to move there and initiate painting. (It could be that bingo had tired them to some degree, and they needed a change of activity.) They were quite agreeable and maintained a good attitude and focus for approximately one hour. The theme today was Easter, and the researcher spoke about memories they might have of Easter morning. E was asked if she wanted to sketch a picture before actual coloring, and she said she would rather have me sketch something. E occasionally needs help initially holding a colored pencil or paint brush due to her limited dexterity. The researcher then drew a basket of Easter eggs which E "painted" in colorful pastel shades. E quietly worked primarily with "magic markers", and again evolved a colorful abstract in reds and blues. She indicated that her painting primarily signified a "city" (perhaps one that was collectively preparing for Easter). The researcher asked both if they were happy with their work, and they answered in the affirmative. When C and E were finished, they moved back to the main



room in preparation for lunch.

### **DAY 13 - MONDAY, MARCH 6, 2006**

The researcher had considerable conversation with Evaluator 4 today about the artist-participants and my proposed rating/evaluation system. She indicated that she thought that she and the staff could check off brief evaluation forms for the art participants once per week to give some indication of specific effects resulting from doing artwork. She expressed some concern if the “other activities” were enumerated and the participants observed doing these, but she was told this would not be the case. “Other activities” is used as a general, or generic term, and would be used as a base point for the observed effects due to the pursuit of artwork.

B, C, and E participated today, and all three were willing participants. E again painted an abstract using two bold colors, was quiet and soft-spoken. Once started, she has great focus, and appears to enjoy the work. C is always very quiet, never complains, and seems very willing to do artwork, which is usually something the researcher sketches. Today, she completed the basket of Easter eggs she started last Friday. She had a significant cold so was operating under a handicap. B continued and completed a picture he originated last Monday depicting an interior church scene with a man (himself) kneeling in prayer, the Blessed Mother “hovering” near him, an altar, and a cross in front of a window which led to an exterior landscape of mountains and trees. He was very proud of his work, and the researcher praised him for it. B has great ability, intense focus, and really tends to enjoy doing art work. He expressed gratitude that the researcher was there encouraging and helping him. The completed paintings were placed on one of the walls, after which the researcher said “Grace” before the noon meal.

### **DAY 14 - THURSDAY, 9 MARCH 2006**

The researcher discussed the evaluation forms prepared for artwork and “other”, and Evaluator 4 said they were fine. Staff members 2, 3, and 5 also concurred and agreed to participate in evaluating the art participants. C and F (a new art participant) painted today. The researcher asked C if she would draw herself a picture; she asked the researcher to draw a clown and he concurred. She then happily and diligently colored this. The researcher asked F, who never participated in art before, if he would like to try his hand at it. He at first was reluctant, smiled and said he could not draw, but surprisingly decided to sit down and work on a picture he originated himself; this started out to be a boat, which with a little help from D, metamorphosed into a balloon and basket. The “artists” worked for about one hour and seemed pleased with their work. A short time after completion of their works, their respective spouses came. The staff was both surprised and pleased that F decided to participate. F’s parting words were that “next time it is only going to get better! E was initially encouraged to paint, but was not feeling well. (See next Monday’s, 13 March 06, comments.)

### **DAY 15 - FRIDAY, 10 MARCH 2006**

Today was a day of discussion with minimum creative effort. When the researcher

arrived, the ADS participants were all engaged in Bingo, so he took this opportunity to observe and get set-up for artwork. (Bingo is led by an outside resident who appears to enjoy her calling and is appreciated and respected by the people.) Initially, the staff were all engaged in a business meeting. All participants get small rewards, and Bingo seems to hold their interest. When this game was concluded, the researcher attempted to convince C and E to paint; however C had to have lunch early since her husband was coming at one p.m. to get her, and E claimed that she was not feeling well enough to paint. (See March 13 comments.) G arrived shortly, and after lunch, the researcher did engage her in conversation but convinced her to start a painting. G, like some of the others, is easily distracted by other activities (inside and outside the unit), and thus, has a limited attention span, particularly when concerned about the prompt arrival of lunch, and the activity of birds outside the window!

Finally, the researcher attended a Memorial Service in the Chapel with Evaluator 4 for one her (older) Otterbein friends, who recently passed on. This was a moving, inspirational experience.

#### **DAY 16 - MONDAY, 13 MARCH 2006**

The researcher brought along his wife, who is very supportive, and likes to engage and participate in some of his activities. Upon arrival, all the participants were playing "hit the balloon". The researcher joined them, and when this was over, the researcher read the *Daily Word* (concerning "Gold"), and prayed with them. He asked E if she wanted to work on a picture and she replied "no", again a repeat of last week. (It turned out later that she told him that her hands hurt her; this was not known by the staff, and they were surprised to learn of this. They thought that perhaps a little medication would help.) G was the sole artist after she arrived after swimming but prior to lunch. Both G and K decided to work on paintings of flowers, the signs of Spring and new life. G seemed to be in especially good spirits today, inspired to paint, and worked on a good representation of irises. H joined us after lunch when she surprisingly, seemed eager to try her hand at painting. She worked on a picture started on a previous date, but needed assistance from the researcher and his wife for handling the painting media (oil pastels and magic markers). Her painting was a sketch the researcher prepared of a bird house, birds, and tree. The researcher believed that she was inspired to paint because of the positive attitudes and enthusiasm of G and myself.

#### **DAY 17 - WEDNESDAY, MARCH 15, 2006**

Today, at Otterbein, the researcher prepared the evaluation papers and gave them to Evaluators 1, 2, and 3. The procedure to be employed was discussed previously last week. Evaluator 4 was in Columbus on a political mission, again visiting state legislators. The researcher also watched the video of the "Chapel of the Air" of January 11, 2006, in which 4 and he had participated after the invitation by the Otterbein/Lebanon resident pastor and chaplain. In this service, Evaluator 4 spoke of ADS, and the researcher spoke of his D.Min. effort at ADS with emphasis on spiritual painting. When observing and

reflecting on this video, the researcher thought the coverage was reasonably well-presented, and should have been beneficial and inspirational to those watching and listening at Otterbein.

The researcher also observed an artist who is associated with the "Memories in the Making" program. She brought her own supplies and set up at a table in the main room. The artists today included B, J and K. J and K had never participated with the researcher previously since Wednesday is the day they tended to come, and he was very seldom there on that weekday. The artist/facilitator showed them scenic photos she had brought to lend some inspiration. She allowed B to work independently, while helping and encouraging K and J to paint (using markers), employing a step-by-step procedure to create flowers. The art participants seemed quite willing to move to the table away from the others, and seemed very contented and enthused to work with the facilitator. The latter had a good rapport established both with those she worked with and with the staff. She seemed to have a good, stimulating conversation going with K and J which helped to lend an inspiring air.

#### **DAY 18 - 17 MARCH 2006**

Upon the researcher's arrival at 10:45 a.m., all participants were getting set to play Bingo. All played, including the researcher, for about 45 minutes, after which all celebrated St. Patrick's Day with a snack. There were green decorations, green punch, and green felt shamrocks for the participants to wear.

Painting commenced after lunch about 1:30 p.m. with five willing, aspiring artists. J did not seem to be able to get focused since she was concerned about her husband coming to pick her up around 2 p.m., which he did. K couldn't seem to get started and kept on repeating that she "could not draw", and "create something". This never fully materialized, even though the researcher helped her out with a pencil sketch of some shamrocks. This did not seem to pique her interest. So the other three, E, G, and K were the serious painters. The researcher elected to encourage them to create in their paintings something spiritual or relating to St. Patrick's Day, and pointed out that God is behind all creative activity including art, and guides the artist's hand. G decided to paint a picture of a deer, E constructed one of her impressionist paintings, and the researcher painted a picture of a vase and cactus flowers. We concluded about 3 p.m., after a productive painting session. E was very quiet throughout, but when she was finished, she typically arose and said that she was through. G went outside to get some cooler air, and to smoke, after an hour. The researcher stated that she too was finished and left to join the others. Painting seems to result in a lot of stimulating conversation among some, and to have a direct positive effect on the participants' self-esteem and well-being.

#### **DAY 19 - THURSDAY, MARCH 23, 2006**

The "artists" today were F, G, and L. This was the second time for F, and similar to the first; he was initially reluctant to paint, but later was willing to try. This was L's first attempt. Both F and L wanted the researcher to sketch something after being asked what it was they wanted to paint. The former wanted a farm tractor and the later wanted a

barn. G and the researcher continue working on the pictures started last Friday; a deer and a country landscape, respectively. Before painting commenced, it was mentioned that God played a part in the effort, and everything they elected to paint represented God's world. It was emphasized that God was guiding them in their artistic endeavors, and all creativity in inspired by God. We all reluctantly quit painting when the staff announced that it was almost time for lunch. Time did allow the researcher to read the *Daily Word* to all and say Grace. Following lunch, G and the researcher continued to work on our respective paintings. She was fearful of "over-working" her painting, so declared it essentially finished.

#### **DAY 20 - FRIDAY, MARCH 24, 2006**

Art participants today were J, E, K, and C. As usual, E very quietly worked on what she called a picture of a leaf, an impressionistic representation typical of her usual endeavors. J, as usual, complained of not being talented and able to paint, but finally agreed to work on the lettering of her name plus a flower. C has little dexterity in her hands and attempted to color a picture of a tree and flowers the researcher drew for her. Today, she did not seem to be able to complete as much as usual. K continued to work on a picture of a flower she started in a previous session. The researcher continued to work on his country scene, sometimes thinks that the completeness and quality of his art efforts probably tend to "intimidate" the others, since he tended to strive for perfection and a "realistic" representation in his painting. He continues to stress that all their artistic efforts are perfect creations in God's eyes, and there is no such thing as their art being good or bad. All of their expression is perfect.

#### **DAY 21: MONDAY, MARCH 27, 2006**

Prior to commencing artwork, the researcher passed out additional evaluation forms to the staff, and spoke briefly of the results to date. His wife, Mary, accompanied him today, talked to all of the participants of ADS and the staff, and helped him set-up and dismantle the art equipment. The painting was done on an available, previously empty table in the main room. During most of the time, the remainder of the participants were busy with visiting "care dogs". Prior to lunch, the researcher said grace and read today's *Daily Bread* lesson.

K and B were the artist-participators today. After playing a ball-toss game, both seemed eager to do artwork. E painted another abstract which she labeled a "flower", and B completed a seascape he started previously, using acrylic paint. When E finished her painting, she signed it. Her technique for doing artwork is to use sweeping strokes of the medium (color pencils and magic markers) primarily from the bottom left corner of the sheet of paper to the upper right. Usually, markers of contrasting bright colors are employed, which result in a striking image. Spots of another bright color gave the appearance of leaves or flowers attached to the relatively straight lines. At times, she elects to use color pencils which give her work a softer appearance. During her painting, E was quiet as usual, and only spoke softly using few words. Conversation with her is difficult. In contrast, B is quite a conversationalist and talked about everything from his

religious views concerning Easter to dogs. He always prints his name and date on the lower right corner of his works.

The researcher helped the “artists”, encouraged them, and participated with them. He did work on an acrylic painting of a lake scene, demonstrating God in nature.

#### **DAY 22: THURSDAY, MARCH 30, 2006**

One participant was new to the researcher today who he will call “L” She has an art background, and now is a prospect for my art effort. She was to be picked-up shortly after the researcher’s arrival at 1:30 p.m., so we did not get into art today. She said that she would do it next time. F was available and was willing to try his hand again in working on a picture. He down-played his artistic ability as usual, but as usual, said he would “give it a shot”! F wanted time to think before he started. The researcher told him that was good - he could meditate or pray for God’s guidance, and was told the creative impulse would come. After a short while, F began sketching what he called a boat, a boat which was his outboard fishing boat, and which was apparently parked in his backyard or garage. He worked on this diligently, interspersed with conversation about boats, his wife coming to get him, and his inability to paint well. When he stopped talking for a while, the researcher asked if he were finished, and he indicated that he was thinking about the picture. He said that the boat is on a trailer, but it is difficult to see this trailer in a side view. Based upon his request, the researcher drew a circle representing a trailer wheel beneath the boat, which seemed to please him. The researcher completed his lake scene today.

#### **DAY 23: FRIDAY, MARCH 31, 2006**

E and N were the artist-participants today. As usual, E pursued another “impressionistic” painting of what appeared to represent new growth of a plant, and N worked on a picture of flowers, trees, grass, mountains and sun, which the researcher sketched for her. E was quiet and intense as usual, and always seemed to enjoy painting once she gets started. N seemed a bit reluctant to add color and make choices. This could arise from a need for more self-confidence and lack of a realization of her creative ability. However, once the painting was completed (as she declared) she seemed very proud of it, kept it in close possession, and wanted take it home to show her family. It was surprising how the participants’ reactions to painting change - sometimes from a lack of confidence to outgoing pride of accomplishment! Likewise, E has a quiet pride, and always seems to derive some degree of pleasure from doing her artwork. As they both worked on their paintings, the researcher reminded them that it was God who was guiding them and blessing them in their efforts. God was the creative spark!

#### **DAY 24 - MONDAY, APRIL 3, 2006**

B, C, and J were the art participants today. All were willing to undertake art, which they did in the back room, primarily due to the relatively large number of people at ADS. There already was a table and some chairs set up in this room, and meeting there would afford us more privacy and a feeling of oneness and camaraderie in our mutual

endeavors. B and C were quiet participants who, when painting, stay well-focused in their work, whereas J always is quite vocal and repeatedly stresses her lack of talent and artistic ability. J however, when told precisely what to do, does so willingly, if only for a small step at a time. It was stressed that God is guiding all of our creative work, and does not know good nor bad, only good and beauty in all things.

E was also there at ADS today, but other events precluded her art participation. The researcher learned that A recently encountered serious medical challenges which apparently left him more physical degraded and consequently unable to participate fully in activities. However, perhaps with additional future encouragement, he might be capable of some degree of participation in our art program. The researcher prayed for him.

The researcher spoke to Evaluator 4 concerning receiving additional completed evaluation forms. She said that they were all very busy last week with end-of-the-month paperwork, but would get me some soon.

#### **DAY 25 - THURSDAY, APRIL 6, 2006**

A, despite his recent physical challenges, agreed to attempt some artwork today. He worked a bit on a picture of a cross on a hill, similar to the one he started some time ago. He was very agreeable, but more limited than previously. F was willing to participate, but reminded the researcher of his inability to see well, and his lack of talent as an artist. He was not as focused as he usually is, and randomly sketched a few pencil lines on a paper. He indicated that he was drawing parts of a tractor. He reminded the researcher that the Oliver tractor was his favorite, and one that was dependable, rugged and long lasting. (Maybe there is some metaphorical meaning here concerning his desires for life itself.) His work was prematurely terminated due to the arrival of his wife who came to pick him up.

E started working on another impressionistic painting, and then suddenly stopped, much to the researcher's surprise, and asked him to draw a picture of a house, so she could work on it, much like C's picture. The researcher complied, and she seemed quite happy that he did.

C completed a picture of a house which she started previously. It was quite a striking painting, with bold color filling the entire page. She seemed pleased with it and with the idea that the researcher hung it on the wall with some of the other paintings.

#### **DAY 26 - FRIDAY, APRIL 7, 2006**

C, E, and J were the art-participants today. All were willing participants. C continued to work on another painting of trees and flowers she started previously. She seemed to enjoy her art effort. The researcher was both surprised and pleased to see that C's previous painting, which was completed yesterday, was placed in a frame and displayed by one of the staff.

E again worked on another "impressionistic" or "abstract" painting, but did not seem to approach this effort with as much enthusiasm as she usually displays. It could be that she was tired or mentally stressed from a previous, long session of bingo. J started out, as usual, by reminding the researcher that she "was not an artist", but she seemed willing to try working on something. The researcher asked her if she wanted him to draw

something for her to work on. She said, “a flower.” The researcher accommodate her, and even though she seemed to be cooperative and agreeable, she did not make much progress.

It was always a substantial challenge to get those with dementia and other mental disability to express themselves effectively through artwork. The researcher also observed that one cannot “force” one to be creative, or exert their will over other’s activities.

#### **DAY 27 - MONDAY, APRIL 10, 2006**

There were two participating artists today. L truly surprised the researcher by remembering to bring in some paintings she did over twenty years ago to show me. Most were small sketches and watercolors of flowers, were quite good, and demonstrated substantial talent. (As indicated on an earlier date, she taught art and was quite active in this field for many years.) A second surprise was L’s willingness to come where the researcher had set-up a table to paint and then actually deciding to pick up a brush. She started to work on the completion of a painting begun over twenty years ago! The researcher considered this a substantial development and a success, noting that this represented the first time she attempted to do artwork in all these years! She worked on several trees and a house that were part of the picture, and said that she would work on it more when the researcher came in again! This could have been even considered a spiritual “epiphany” inasmuch as it represented, the researcher believed, a major turning point in her (new) view of herself as an artist. This could result in changing her complete view of life and her ability to sustain and improve her quality of life.

B was the other artist. He initiated a new light house scene displaying a cruise ship passing by on the sea. It could be said that this ship and its passengers were dependent upon the light house for guidance and safety, much like the spiritual light of God. He worked quietly as usual, and was in good spirits.

Our work was concluded in a little over an hour when lunch was served to all of those attending Adult Day Services.

#### **DAY 28 - THURSDAY, APRIL 13, 2006**

One of the researcher’s professional associates visited ADS today, along with the researcher’s wife. The professional associate played the role as observer. He seemed very pleased with the facility, and the activities taking place.

Today, the art participants were C, E, and F. C continued to quietly work on her painting of trees, mountains, and bird, and seemed enthused and interested. The researcher occasionally spoke to her to determine if she enjoyed what she is doing, and she answered with an affirmative brief reply.

E again worked on an abstract (or impressionist painting) which she identified as a series of “trees”. When the researcher asked her to sign it, she accommodated him. It seems to always give her a sense of completion and fulfillment to end with her signature. It is the researcher’s observation (as well as personal experience) that good artwork requires silence, which is usually part of meditation and prayer. When one turns to the silence within, the God-presence makes itself known to the creative Spirit, and allows it to

well up and make itself known as creative expression. Silence, of course, is important for focusing and concentration.

F was one of the art participants that was perpetually unwilling to admit any art ability. However, once he made up his mind to draw something, he took his time and silently meditated until his creative inner spark made itself known.

The staff provided the researcher with more completed evaluation forms for which he was thankful.

#### **DAY 29 - FRIDAY, APRIL 14, 2006**

C, E, and M were the artist-participants today. As usual E worked on another "abstract painting, but had serious difficulty staying awake, both before and during the art effort. She did not complete it, so she said she would work on it next time. C conscientiously continued work on the same painting she had been working on, and this time she completed it.

This was the first time M worked with the researcher on something, and to start her off, the researcher had her write her name in seven colors. She seemed quite pleased with this. The researcher also received more completed evaluation forms from the ADS staff.

#### **DAY 30 - TUESDAY, APRIL 18, 2006**

The art participants today were F, G, and L. F drew a rectangle with the numeral "50" inside, and said it was a picture of a Johnson outboard motor, one that had a lot of power and was well-built. He seemed to like things associated with boats and water, and things of power and ruggedness. The researcher believed that his life has always reflected this. F gets a gleam in his eye and is very enthusiastic when drawing and speaking about these .

L brought her small portfolio back in to ADS to show the researcher, and continued to work on the painting she started over twenty years ago. The researcher believed that it is very frustrating for her to not be able to master the art technique she originally exhibited long ago. She continually said that she had "made a mess of the painting," but she was reminded that regardless how her creativity manifests itself, it still is God-directed and perfect in God's eyes.

G came to where we were working (in the usual back room), sat down and leafed through some magazines, but seemed to be more preoccupied with her hunger and pending lunch, than painting. Apparently, the Spirit did not lead her to paint today, perhaps due to the fact that she previously exercised her body through water aerobics, and therefore was too tired.

Since artwork is self-generated (with the help of God), no amount of my will-power and encouragement causes one to create.

#### **DAY 31 - THURSDAY, APRIL 20, 2006**

A, F, and O were the participants. Today was the first time that O wholeheartedly agreed to paint, and executed a fine painting of a rooster. Usually, O



responds with an emphatic “no” (or worse). His artwork was truly amazing, and he even admitted he enjoyed doing it, and looks forward to a next time. the researcher received his permission to display it on the wall, and O seemed very proud of it. He went about painting (with markers) like he knew exactly what he was doing and demonstrated a focused concentration for a significant period of time. This, to the researcher (and the staff), was a profound revelation and came as a surprise to all ! (O subsequently painted another larger rooster on Thursday, April 27, 2006, when the researcher made a special trip to Otterbein to verify his enthusiasm. At this time, the researcher engaged a total of three participants in artwork.) At a later time, O completed a picture of flowers (dahlias), since he tends and loves these flowers.

F was first reluctant to paint, but decided to come back to the rear room just as an observer. However, when the researcher placed a paper and markers in front of him, he constructed a drawing of another one of his famous “fifty horsepower Johnston outboard motors.”

A, who has suffered physically-disabling medical challenges, did some limited artwork on a picture the researcher drew for him.

#### **DAY 32 - FRIDAY, APRIL 21, 2006**

C was the sole artist today, and is always agreeable. The researcher asked her initially if she wanted to paint, and as usual, instead of orally responding, gradually prepared to arise from her seat, with some help from the researcher. The researcher then asked her what she wanted to paint - perhaps something spiritual: a flower, a picture of a house, or a snow scene? She selected the latter, and then worked diligently and quietly worked on a snow scene of a cabin, trees, mountains, and a snowman. The researcher left her alone a number of times to try to get some more art participation and to talk to Evaluator 4 about a forthcoming seminar.

The researcher worked on a similar scene started yesterday, and believed his concurrent participation lended encouragement to the people.

Throughout this entire effort, researcher has established good rapport with all and has become to know them better.

#### **DAY 33 - MONDAY, APRIL 24, 2006**

A and B were the artist-participants today. It was the first time the researcher had seen B in a couple of weeks, and he was anxious to complete is picture of a light house started at an earlier session. He seemed satisfied and pleased when he completed it, and glad when the researcher put it up on the wall.

A was reluctant to come to the rear room to paint, so the researcher invited him to just observe, which he agreed to do. The researcher showed him some paintings he had previously worked on, and he eventually agreed to add some items and color to one of these.

Both participants were quiet and very focused when they were working on pictures, even when fire sirens were activated as part of an Otterbein test !

The researcher completed a snow scene he had been working on, and was given

additional evaluation sheets by Evaluator 4.

Today concludes the thirty art-participation days originally planned. (Three days were void of artist-participants.)

**APPENDIX B**

**EVALUATION CRITERIA AND DEFINITIONS**

**CRITERIA****DEFINITIONS****Positive Attributes**

|                        |   |
|------------------------|---|
| Happiness              | acting with well-being, confidence, exuding optimism and graciousness.  |
| Self-esteem            | acting with self-confidence; thinking well of oneself; self-respect.  |
| Pride                  | feeling proud, satisfied, and good about him/herself and accomplishments  |
| Concentration/focusing | sustained attention when involved in an activity; does not ability get easily distracted; exhibits sustained interest |
| Agreeableness          | listens attentively; easily follows suggestions   |
| Confidence             | acts with pride, trust and faith in themselves  |
| Pleasure               | derives enjoyment and gratification from his/her efforts  |

**Negative Attributes**

|           |  |
|-----------|--|
| Hostility | is not attentive, and does not listen to suggestions; exhibits outward signs of negativity |
| Sadness   | acts sorrowful, dejected, and/or depressed   |

**APPENDIX C**

**SAMPLE EVALUATION SHEETS**

**OBSERVABLE CRITERIA (art work)**

(0 = lowest 5 = highest)

**positive attributes**

happiness

self-esteem

pride

concentration/focusing ability

agreeableness

confidence

pleasure

| 0 | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |

(0 = none -5 = worst)

**negative attributes**

hostility

sadness

| 0 | - 1 | - 2 | - 3 | - 4 | - 5 |
|---|-----|-----|-----|-----|-----|
|   |     |     |     |     |     |
|   |     |     |     |     |     |

**TOTAL SCORE:** \_\_\_\_\_**OBSERVER:** \_\_\_\_\_**FOR:** \_\_\_\_\_**WEEK OF:** \_\_\_\_\_**ADDITIONAL COMMENTS:**

Thanks, Bob Tyndall

**OBSERVABLE CRITERIA (other than art work)**

(0 = lowest 5 = highest)

**positive attributes**

happiness

self-esteem

pride

concentration/focusing ability

agreeableness

confidence

pleasure

| 0 | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |

(0 = lowest 5 = highest)

**negative attributes**

hostility

sadness

| 0 | -1 | -2 | -3 | -4 | -5 |
|---|----|----|----|----|----|
|   |    |    |    |    |    |
|   |    |    |    |    |    |
|   |    |    |    |    |    |

**TOTAL SCORE:** \_\_\_\_\_**OBSERVER:** \_\_\_\_\_**FOR:** \_\_\_\_\_**WEEK OF:** \_\_\_\_\_

Thanks, Bob Tyndall

## **APPENDIX D**

### **QUESTIONS FOR ART PARTICIPANTS**



## QUESTIONS FOR ART PARTICIPANTS

(Before each session):

Do you like to paint and/or draw? How will this make you feel?

Do you think it will make you feel better about yourself?

Do you like to show others your artwork?

How do you think God plays a part in your artwork?

Do you think that painting or drawing will bring you closer to God?

(After each session):

How did doing this artwork make you feel? What were your feelings?

Will you show others your artwork? Who will this be?

Would you like your work exhibited? Where will this be?

How did God have a part in guiding your painting?

Do you think that God approved of your work? How do you know this?

## **APPENDIX E**

### **QUESTIONS FOR PARTICIPANTS' FAMILIES**

**APPENDIX C**

**SAMPLE EVALUATION SHEETS**

**OBSERVABLE CRITERIA (art work)**

(0 = lowest 5 = highest)

**positive attributes**

happiness

self-esteem

pride

concentration/focusing ability

agreeableness

confidence

pleasure

| 0 | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |

(0 = none -5 = worst)

**negative attributes**

hostility

sadness

| 0 | - 1 | - 2 | - 3 | - 4 | - 5 |
|---|-----|-----|-----|-----|-----|
|   |     |     |     |     |     |
|   |     |     |     |     |     |

**TOTAL SCORE:** \_\_\_\_\_**OBSERVER:** \_\_\_\_\_**FOR:** \_\_\_\_\_**WEEK OF:** \_\_\_\_\_**ADDITIONAL COMMENTS:**

Thanks, Bob Tyndall

**OBSERVABLE CRITERIA (other than art work)**

(0 = lowest 5 = highest)

**positive attributes**

happiness

self-esteem

pride

concentration/focusing ability

agreeableness

confidence

pleasure

| 0 | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |
|   |   |   |   |   |   |

(0 = lowest 5 = highest)

**negative attributes**

hostility

sadness

| 0 | -1 | -2 | -3 | -4 | -5 |
|---|----|----|----|----|----|
|   |    |    |    |    |    |
|   |    |    |    |    |    |

**TOTAL SCORE:** \_\_\_\_\_**OBSERVER:** \_\_\_\_\_**FOR:** \_\_\_\_\_**WEEK OF:** \_\_\_\_\_

Thanks, Bob Tyndall

## **APPENDIX D**

### **QUESTIONS FOR ART PARTICIPANTS**

## QUESTIONS FOR ART PARTICIPANTS

(Before each session):

Do you like to paint and/or draw? How will this make you feel?

Do you think it will make you feel better about yourself?

Do you like to show others your artwork?

How do you think God plays a part in your artwork?

Do you think that painting or drawing will bring you closer to God?

(After each session):

How did doing this artwork make you feel? What were your feelings?

Will you show others your artwork? Who will this be?

Would you like your work exhibited? Where will this be?

How did God have a part in guiding your painting?

Do you think that God approved of your work? How do you know this?

## **APPENDIX E**

### **QUESTIONS FOR PARTICIPANTS' FAMILIES**



### QUESTIONS FOR PARTICIPANTS' FAMILIES

Has he/she spoken to you about his/her artwork, or are you aware of the artwork?

What were their comments and/or reactions to doing the artwork?

Does he/she seem interested in his/her artwork? How can you tell?

Have you seen the artwork produced by your family member? Comments?

Have you noticed a difference in his/her disposition? What are they?

Does he/she seem more optimistic, enthusiastic and filled with more contentment, joy or peace?

Has he/she shown any previous interest in doing artwork?

Do you think that this effort was beneficial? Comments?

## **APPENDIX F**

### **QUESTIONS FOR STAFF**

### **QUESTIONS FOR STAFF**

What have you observed concerning the participants during the artwork sessions?

Do you think the participants enjoyed the sessions?

Do you think the participants gained an increase in self-esteem, quality of expression, or other beneficial characteristic?

Do you think the participants improved their “spiritual quality of life”?

Do you believe that the ones not participating in this endeavor benefited?

Do you believe that the families of the participants benefited?

Was the time allocated to this effort adequate?

Were good relationships and rapport established among the participants and between the participants and the facilitator?

Do you have other comments based upon your observation?

**APPENDIX G**  
**PEER OBSERVATION**

Report on D.Min. Project Session Observation of February 27, 2006  
By Robert E. Ashburn, Peer Supporter

The project session led by Rev. Robert Tyndall for Monday, February 27, 2006 began at 9:35 AM. The participants in the Adult Day Program at Otterbein Retirement Community in Lebanon, Ohio were seated around a table in the main room of the program and were encouraged by staff members to come to the art session led by Rev. Tyndall. One woman, hereafter referred to as *Participant C*, was led by a staff member to the other room where the round table had been set up with paper and various paints, markers, crayons, and pencils. Participant C came into the room with a shuffle step and did not react to the set up of the table but sat down at the table. At the same time, Rev. Tyndall was leading another woman, hereafter referred to as *Participant E*, and she came into the room also without any emotional reaction and sat down. Shortly after these two women had sat down, a staff member directed a male participant, hereafter referred to as *Participant D*, into the room. He sat down while Rev. Tyndall began to place papers in front of each participant and spoke with them about their plans for the artwork that day. Rev. Tyndall gave a short devotional talk about one of Jesus' parables which involved growth and asked that the participants might use this guide for their artwork. None of the participants responded, so Rev. Tyndall took the lead and guided Participant C into finishing an art coloring page (drawn originally at a previous session by Rev. Tyndall) with paints. Rev. Tyndall put out the red color paint for her to use to color in the flowers. She complied and began painting. During this time, there was no response by the other two participants, so Rev. Tyndall placed an artwork that Participant D had begun in a previous session in front of him and also an empty piece of paper in front of Participant E. At this point, both of these participants remained unresponsive.

In a few minutes, Rev. Tyndall left the room to search out another participant, and soon afterwards Participant D got up from his seat. When this observer inquired where he was going, his response was "When you gotta go, you gotta go." After Participant D had left the room, Participant E began to draw on her paper. Rev. Tyndall returned and with him was another male participant, hereafter referred to as *Participant B*, who sat down in the seat which had been vacated by Participant D and began a drawing with a new piece of paper, moving Participant D's work to the side. Rev. Tyndall did not react to the change of seat issue, but rather sat down in another seat at the table and took out some paper so that he might do his own artwork. As he was setting up for his own artwork, Rev. Tyndall asked a few questions of the participants, namely, "How do you feel about doing the artwork today?" and "How would you feel about showing this artwork to other people?" The only response came from Participant B, who began to talk about how he was new to doing artwork as it was something that he had begun with the *Making of Memories* project with the Alzheimer's Association.

During this discussion, Participant D returned to the room and had a look of surprise on his face when he saw Participant B sitting in what had been his seat earlier. Rev. Tyndall handled this potential problem by asking Participant D to sit in another seat and placed the artwork of Participant D in front of him. Participant D complied and sat down. He did not respond to the paper in front of him, so Rev.

Tyndall placed several pencils in front of Participant D so that he could work on the art, but he did not respond at all. In the meantime, the other three participants were working on their art projects in silence.

At this point Rev. Tyndall stayed close to Participant D and encouraged him to finish his artwork. This observer could see Participant D become more and more anxious and then Participant D stated that he could not do the work today. When Rev. Tyndall asked him why, the response was "It's too fuzzy up here (pointing to his head)." Rev. Tyndall encouraged him again, but Participant D did not respond and finally said that he had to leave. Participant D then got up from his seat and left the room.

During this time, the other participants were continuing to work on their art projects in silence. Rev. Tyndall went over to his own seat and continued with his artwork. A period of several minutes followed where they all worked in silence on their own projects. Then a staff member came and said that Participant B had a phone call. He left the room.

At this time, Rev. Tyndall began to converse with the observer about the amount of quiet during the art time because the participants, including himself, were focused on their work. Rev. Tyndall expressed the opinion that quiet during the art time was a good thing and that he shouldn't be disturbing the participants with questions about their artwork. Participant E, who had been quiet up to this point, said that she needed a red pastel crayon, but that there were none. Rev. Tyndall pointed out a brown crayon, but that was not what Participant E wanted, so she sought out a red colored marker and continued her artwork with that marker. At this point also, Rev. Tyndall helped Participant C with a change of colors so that she could paint with green and brown paint as well as red paint.

At about 10:35, this observer stood up and walked around the table to see the artwork from a closer perspective. Participant E had an abstract artwork, which looked like lines without structure until she had begun with the red marker: that which she drew with the red marker looked like plant growth. Participant B had begun an artwork with a man kneeling and another man dressed in royal clothing (including a crown), along with a cross at the side of the picture. Participant C had painted with colors to show a red flower in a flower pot and was almost finished coloring in all the areas. Rev. Tyndall had painted a picture of his own interpretation of the parable about which he had spoken earlier.

As it was then time to go, this observer said farewell to the participants and spoke with Rev. Tyndall about a few observations. What follows are a few conclusions resulting from the observations.

The participants were willing to please Rev. Tyndall by being a part of the project and making their own art projects. This was most apparent in the work of Participant C and Participant B. Participant E did not start as enthusiastically as the others, but then she was more focused later on. Participant D was too anxious to be able to participate that day, and it may have been due to the stress created by his change of seat. Because of this willingness to please, a question comes whether they are expressing their own spirituality through the artwork or whether they are doing what they believe will please Rev. Tyndall.

The participants were non-responsive concerning their artwork and their feelings that morning, but this may be due to the fact that they needed to concentrate and focus more on what they were doing rather than what they would say about the artwork. This observer suggested that Rev. Tyndall might have a separate individual time with each of the participants to talk about the artwork and their feelings about the artwork. He reported that this already was a part of his plan with the participants.

After more than an hour, some of the participants were tired from the involvement in the same activity. Rev. Tyndall reported that this was a problem for longer sessions but that he has also had the opposite problem, where the participants were unwilling to stop, even for lunch. This seems to be a result of the fact that some of the participants become over-focused in the project. Discussions with the participants about the artwork produced under these conditions might be extremely valuable to the project.

Throughout the session, Rev. Tyndall treated every participant with respect and dignity. This is shown especially with his interaction with Participant D, who was allowed to leave the room because of his anxiety over the situation. Rev. Tyndall did not press Participant D so that it would now be very possible for Participant D to continue with the project on another day. This was also shown in his work with Participant C and Participant E, who needed some direction and encouragement to begin their artwork that day. Rev. Tyndall was non-directive in the specifics of the artwork in both cases, thus allowing for each participant to have her own individuality, rather than one imposed on her.

The questions that this observer has for Rev. Tyndall to keep in mind throughout the work of the project are these: (1) how has this project changed his mind concerning the use of artwork in spirituality and (2) how has this project brought to him a better quality of life?

## **APPENDIX H**

### **DAILY PROCEDURE**



## **DAILY PROCEDURE**

(approximately two hours/day, three times a week, for ten weeks)

Pick a Bible story or verse (prior)

Talk to all artwork participants (including questions of Appendix D)

Distribute art materials

Painting and continuing discussion

Concluding questions to participants

Discussion with observers

Clean-up

Journaling and Reflection

## **APPENDIX I**

### **FAMILY PERMISSION LETTER**

January 12, 2006

Dear Caregiver,

I am writing you with regard to one of our volunteers, Rev. Bob Tyndall, who has been volunteering here at Otterbein, specifically in Adult Day Service. He has been helpful with talking to people individually, providing music to our participants by way of playing the trumpet, bringing and showing his artwork to our group and guiding those who showed an interest in doing some art themselves. Several of our participants have shown much interest, aptitude and enthusiasm for this. Some members of our group even had their art work exhibited at the Senior Art Show sponsored by the Council on Aging of Southwestern Ohio which was held at The Knolls of Oxford last November.

Bob is an ordained minister with the Church of the Brethren, and a doctoral student in the United Theological Seminary's Doctor of Ministry program in Dayton. As part of the doctoral studies effort, he is directing his attention to the older or cognitively impaired persons who attend Adult Day Services.

He would like to focus more intensely in the area of art, now, with those of our participants who have expressed an interest. This would mean that he would be directly spending about an hour a day up to 3 times a week working in art, guiding a small group of people in an art project. It is planned that he will encourage the participants to express themselves through artistic painting. This would occur over a ten week period from approximately February 1<sup>st</sup> to April 15<sup>th</sup>. Bob would incur additional time spent preparing the for the subject and gathering the materials.

Artistic expression can provide great therapy for people. The process of self-expression through art may produce an increase in self esteem, a more positive outlook on life, a Sense of creative fulfillment, and hopefully, an increased appreciation that it is God who is actively guiding their creative efforts.

We ask your permission for your family member to be part of this art group. We will send you a brief questionnaire at the conclusion of the 10 week period. The results of this experience will be used as Bob prepares his thesis and the identity of the participants will remain confidential.

Thank you for your time and understanding. Please sign below and return indicating whether you grant permission for your family member to participate in this art group.

Sincerely,

Nancy Payne, RNC

I give my permission for \_\_\_\_\_ to participate in Bob Tyndall's art group.    ☐ Yes    ☐ No  
Signature \_\_\_\_\_

## **APPENDIX J**

### **PARTICIPANT RATINGS (ARTWORK AND OTHER ACTIVITIES)**

### PARTICIPANT RATINGS (ARTWORK/OTHER ACTIVITIES)

| Participant | Staff   |                         |                |         |         |
|-------------|---------|-------------------------|----------------|---------|---------|
|             | 1       | 2                       | 3              | 4       | 5       |
| A           | 18/20   | 29/28<br>35/28          |                | 21/13   |         |
| B           | 24/26   | 35/21<br>35/28          | 35/27          | 32/27   |         |
| C           | 21/21   | 21/21<br>28/25<br>20/20 | 23/20<br>21/21 |         | 30/28   |
| E           | 21/21   | 21/21<br>23/29          | 30/31          | 23/21   | 21/20   |
| F           | 23/26   | 28/21<br>28/35<br>25/30 | 32/32<br>27/27 | 25/27   | 24/19   |
| G           | 28/29   | 28/28<br>28/35<br>27/28 | 35/35          | 26/23   | 31/36   |
| K           |         | 19/19<br>28/35          |                |         |         |
| L           |         |                         | 24/21          |         |         |
| O           |         | 35/28<br>28/28          |                |         |         |
| TOTALS      | 135/143 | 521/508                 | 227/214        | 127/111 | 106/103 |
| NET CHANGE  | -8      | +13                     | +13            | +16     | +3      |

There are 42 (double) sets of data, 84 sets total, or a total of 756 data points.  
 There were 9 regular, authorized participants and 5 staff evaluators.

## **APPENDIX K**

### **DEFINITIONS**

## DEFINITIONS

**Activities of Daily Living (ADL):** Activities in the daily life of people which give an indication of their dexterity, self-sufficiency and ability to perform daily tasks.

**Adult Day Services (ADS):** Unit of a retirement home which provides weekly daytime care for adults not able to sustain an acceptable ADL due to mental and/or physical deficiency and whose customary care-givers are employed or engaged in other activities.

**Oneness :** The trait which makes us realize that we are all one in God's eyes, that the Mind of God which was in Jesus is in all of us, and that humanity is a collection of God's children.

**"Special " Oneness:** The particular emphasis which is placed on the oneness of each of us.

**Spirituality:** That which belongs to a church or to a religion; it can also be said to be the state which is directed by the Holy Spirit or God.

**Spirituality of Art, Music, and Creativity:** Perceived influence of God in creative efforts.

**Spiritual Paintings:** Artworks reflecting the guidance of the Holy Spirit, or God; God-ordained and directed artistic painting. Spiritual painting could also be defined as artistic expression, keeping God and the Holy Spirit in mind while producing a God-inspired spiritual representation.

**Quality of Life:** The degree of excellence and activity inherent in one's existence subjectively perceived by an individual person.

**Quality of Spiritual Life:** Quality of subjectively determined oneness with all and with God.

**Sanctity of Life:** Belief that all lives are equally and inherently valuable in God's eyes.

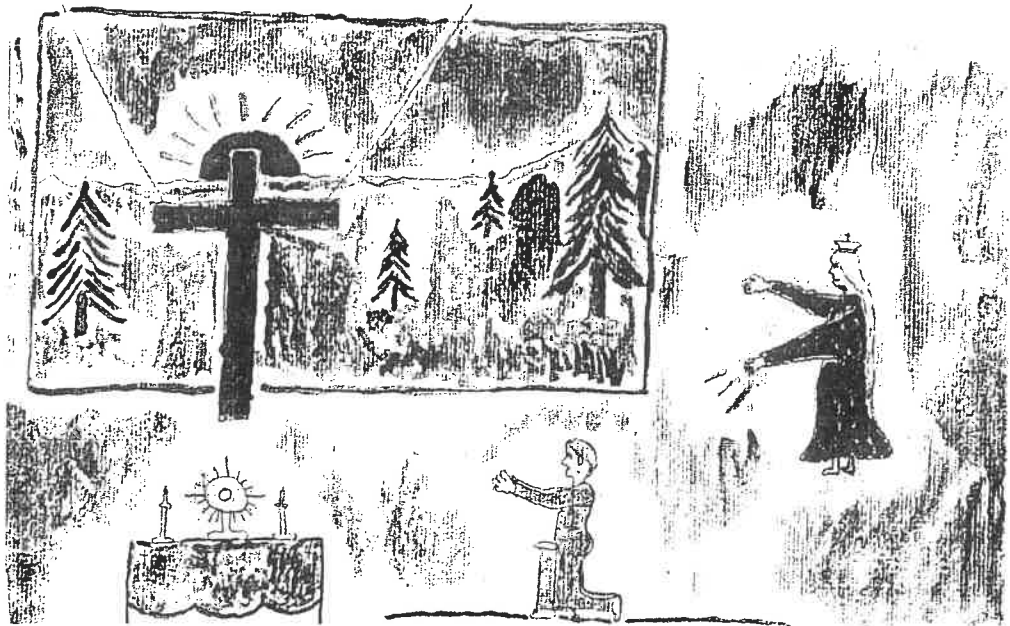
## **APPENDIX L**

### **SAMPLE PARTICIPANTS' PAINTINGS**





Participant A



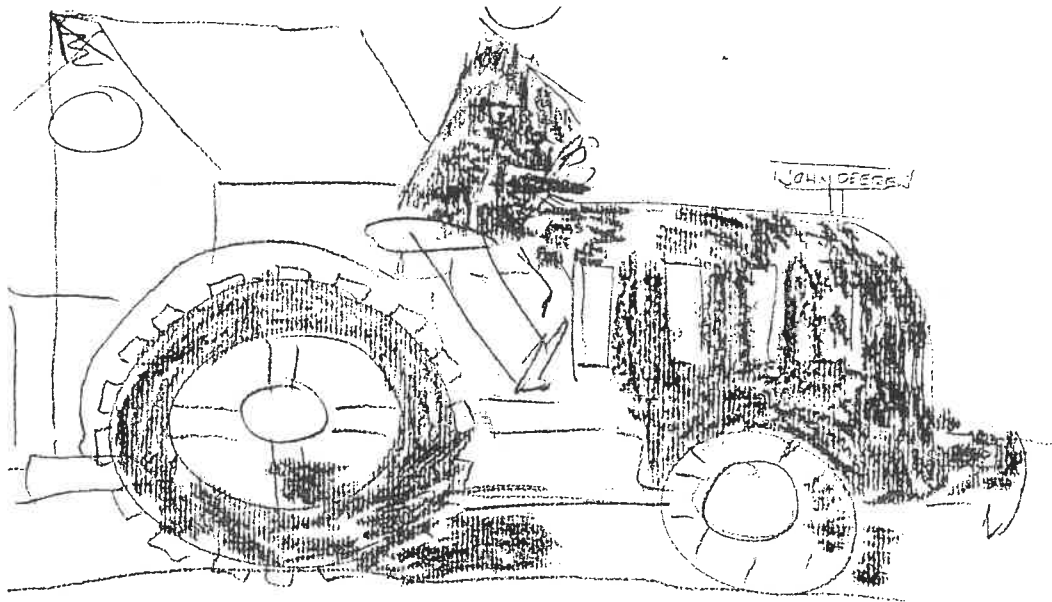
Participant B



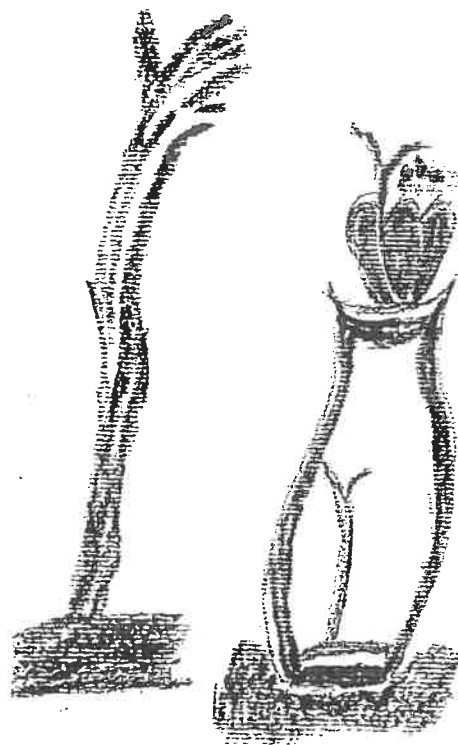
**Participant C**



**Participant E**



**Participant F**



**Participant K**



**Participant O**

## BIBLIOGRAPHY

- Ahmadi, Fereshteh. "Reflections on Spiritual Maturity and Gerotranscendence: Dialogues with Two Sufis." *Journal of Religious Gerontology*, Vol II, Number 2, 2000 (2000), 43-74.
- Ai, Amy L. "Spiritual Well-Being, Spiritual Growth, and Spiritual care for the Aged: A Cross-Faith and Interdisciplinary Effort." *Journal of Religious Gerontology* Vol II, Number 2, 2000 (2000), 3-28.
- Arnst, Catherine. "I Can't Remember." *Business Week*, (September 1,2003): 59-62, 64.
- Barnhart, Clarence L. *Comprehensive Desk Dictionary*. Garden City, N.Y.: Doubleday & Co., 1951.
- Beauchamp, Tom L. and James F. Childress. *Principles of Biomedical Ethics*. New York, Oxford: Oxford University Press, 1994.
- Beiling, Ralph W. *The Promise of Hope*. Lancaster: Christian Appalachian Project, 1999.
- Bognar, Bela. J. *Aging Policies and Services: A Sociological Approach*. New York: McGraw-Hill, 1976.
- Busse, Ewald W., and Eric Pfeiffer. *Behavior and Adaptation in Late Life*. Boston: Little, Brown and Company, 1969.
- Cohen, Gene D. *The Creative Age: Awakening Human Potential in the Second Half of Life* New York, NY: Quill, 2002.
- Cooley, Nancy J.. "Arts and Culture in Medicine and Health: A Survey Research Paper." *Embracing Change Creatively, Inc.* Cooley and Associates, (January 2003): 44-47.
- Cox, Harold G. *Later Life: The Realities of Aging* Englewood Cliffs, NJ : A. Simon & Schuster Company,1993.

- Creswell, John W. *Research Design: Qualitative and Quantitative Approaches*. Thousand Oaks, CA: Sage Publications, 1994.
- Cumming, Elaine and William E. Henry. *Growing Old: The Process of Disengagement..* New York: Basic Books, Inc., 1961.
- Dobihal, Edward F. Jr. and Charles William Stewart. *When A Friend Is Dying*. Nashville: Abingdon Press, 1984.
- Festak, Richard, M.D. "All In Your Head." *AARP Modern Maturity*. (January/February 2002): 60-65.
- Fischer, David Hackett *Historians' Fallacies: Toward a Logic of Historical Thought*. New York: Harper & Row, Publishers, 1970.
- Goldman, Linda Lee. *Art Therapy and Alzheimer's Disease: My Mother's Art*. Springfield, IL: Charles C. Thomas, Publisher, Ltd., 2004.
- Goldsmith,Joel. *Our Spiritual Resources*. London: George Allen & Unwin Ltd., 1962.
- Greenwood, Davydd J., and Morten Levin. *Introduction to Action Research*. Thousand Oaks, CA: Sage Publications Inc., 1998.
- Hanson, Barbara. *The Research Process: Creating Facticity*. Prospect Heights, IL: Waveland Press, Inc., 1999.
- Hayflick, Leonard. *How and Why We Age*. New York: Ballantine Books,1994.
- Holy Bible , NRSV*. New York: American Bible Society, 1989.
- Keck, L. Robert. *Healing as a Sacred Path*. West Chester, PA: Swedenborg Foundation Publishers, 2002.
- Keller, Julia C. "Ernst Mayr, a Leading Evolutionary Biologist, Dies at 100." *Science and Theology News* (March 2005).
- Kennett, C. E. "Participation In a Creative Arts Project Can Foster Hope in a Hospice Day Centre." *Palliative Medicine*, (2000 Sep.14): 419-425.

- Koenig, Harold G. *Spirituality in Patient Care*. Radnor, PA: Templeton Foundation Press, 2002.
- Langdon, Bonnie Glass. *Adult Foster Care: An Examination of One Alternative to Institutionalization for Citizens of Greene County, Ohio*. Wright State University Masters Thesis. Dayton, OH: Wright State University Printing Service, 1979.
- Liebmann, Marian. *Art Therapy for Groups: A Handbook of themes, Games and Exercises*. Cambridge, Mass: Brookline Books, 1988.
- Moss, Meredith. "80, the New 50?" *Dayton Daily News* (January 11, 2005), Life Section, E1.
- Metaphysical Bible Dictionary*. Unity Village, MO: Unity School of Christianity, 1931.
- McNiff, Jean, Pamela Lomax, and Jack Whitehead. *You and Your Action Research Project*. New York: Routledge, 1996.
- Morgan, Richard L., Ed. *Dimensions of Older Adult Ministry*. Louisville: Witherspoon Press, 2006.
- Myers, William R. *Research in Ministry*. Chicago: Exploration Press, 1993.
- Nouwen, Henri. *In the Name of Jesus*. New York: Crossroad Publishing Company, 1999.
- Olt, Blair Carter. "The Impact of Day Care on the Functioning Levels of its Participants". Wright State University Masters Thesis. Dayton, OH: Wright State University Printing Service, 1980.
- Patton, Michael Quinn. *Qualitative Evaluation and Research Methods*. Thousand Oaks, CA: Sage Publications, 2002.
- Peeler, Jay Wilson. "Art Therapy for the Institutionalized Older Adults and Disabled". Wright State University Masters Thesis. Dayton, OH: Wright State University Printing Service, 1987.
- Ravid-Horesh, R. H. "'A Temporary Guest': the Use of Art Therapy in Life Review with an Elderly Woman." *The Arts in Psychotherapy* 31 (2004) : 303-319.



- Rentz, C. A.. "Memories in the Making: Outcome-based Evaluation of an Art Program for Individuals with Dementing Illnesses." *Am J Alzheimers dis Other Demen.* (2002 May-June) 175-180.
- Seeber, James. "Meaning in Long Term Care Settings: Victor Frankl's Contribution to Gerontology." *Journal of Religious Gerontology*, Volume II, Numbers 3/4. (2000): 141-157.
- Siegel, Bernie S. *Love, Medicine and Miracles*. New York: Harper and Row, Publishers, 1986.
- Snyder, Graydon F. *End of Life Decision-Making, Choosing Death with Dignity*. Elgin: Association of Brethren Caregivers, 1999.
- The Otterbein Home 1913-1966*. Lebanon, OH: The Otterbein Home, 1963.
- Thomas, Owen C. *introduction to Theology*. Cambridge, MA: Greeno, Hadden & Company, Ltd., 1973.
- Thorndike-Barnhart Comprehensive Desk Dictionary*. Garden City, NY : The Country Life Press, 1951
- Tiffany, Frederick C. and Sharon H. Ringe. *Biblical Interpretation: A Roadmap*. Nashville: Abingdon Press, 1996.
- Tirrito, Terry, and Joan Spencer-Amado. "Older Adults' Willingness to Use Social Services in Places of Worship." *Journal of Religious Gerontology*, Vol II, Number 2, 2000 (2000).
- Trauger-Querry, Barbara and Haghighi, Katherine Ryan. "Balancing the Focus: Art and Music Therapy for Pain Control and Symptom Management in Hospice Care." *The Hospice Journal*, Vol.14 (1), (1999).
- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations, Sixth Edition*. Chicago: The University of Chicago Press, 1996.
- Tyndall, Robert R. "My Context in Ministry." In support of a D.Min. at United Theological Seminary, Trotwood, OH, 2004.
- Tyndall, Robert R. "What Is Quality of Life?" In support of an M.Div. program at Bethany Theological Seminary. Richmond, IN, 2000.

*Unity Metaphysical Dictionary*. Unity Village, MO: Unity Press, 1931.

Wald, Judith. *Hospice in the Home: Case Study in Art Therapy*. Springfield, IL: Charles C. Thomas Publisher, Ltd., 2004.

*Webster's Seventh New Collegiate Dictionary*. Springfield, MA: G. & C. Merriam Co., 1969.

Wells, Ronald A. ed., *History and the Christian Historian*. Grand Rapids: William B. Eerdsman Publishing Company, 1998.

Wikstrom, Britt-Maj. "Health Professionals' Experience of Paintings as a Conversation Instrument: A Communication Strategy at a Nursing Home in Sweden." *Applied Nursing Research*, Vol. 16, No.3 (August 2003): pp 184-188.

Zellter, B. B., "Arts Therapies Promote Wellness in Elders." *Behavior Health Tomorrow* (2003 April): 7-12.